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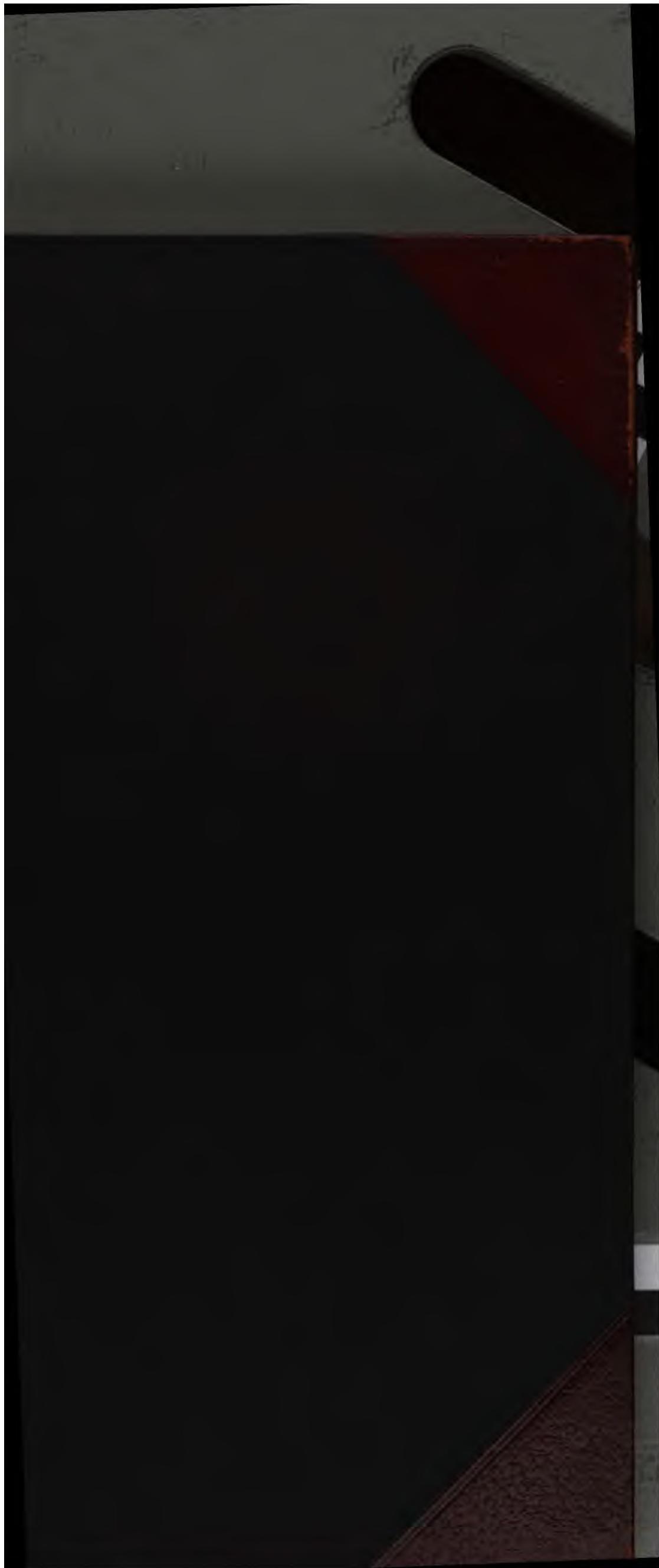
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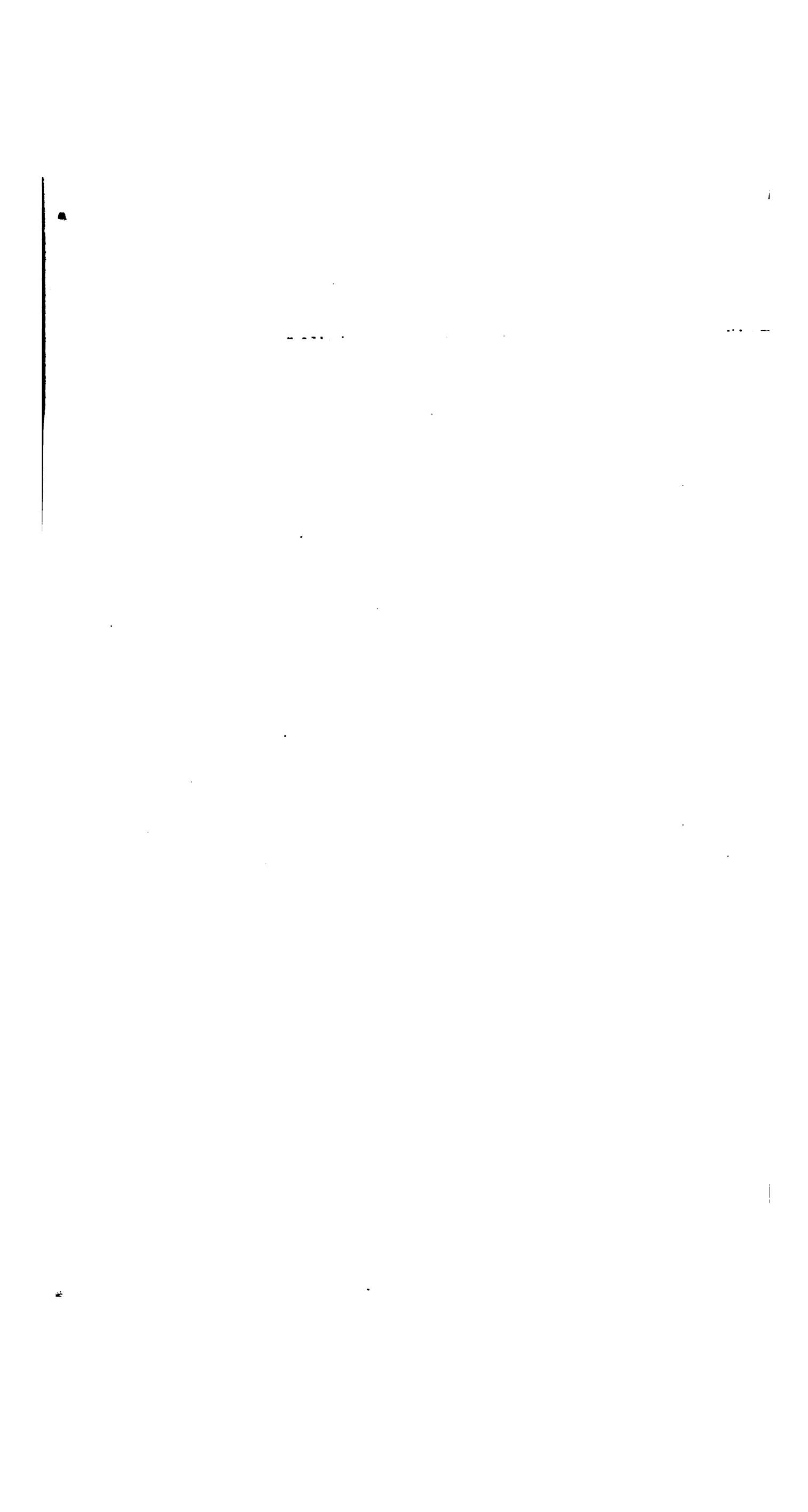
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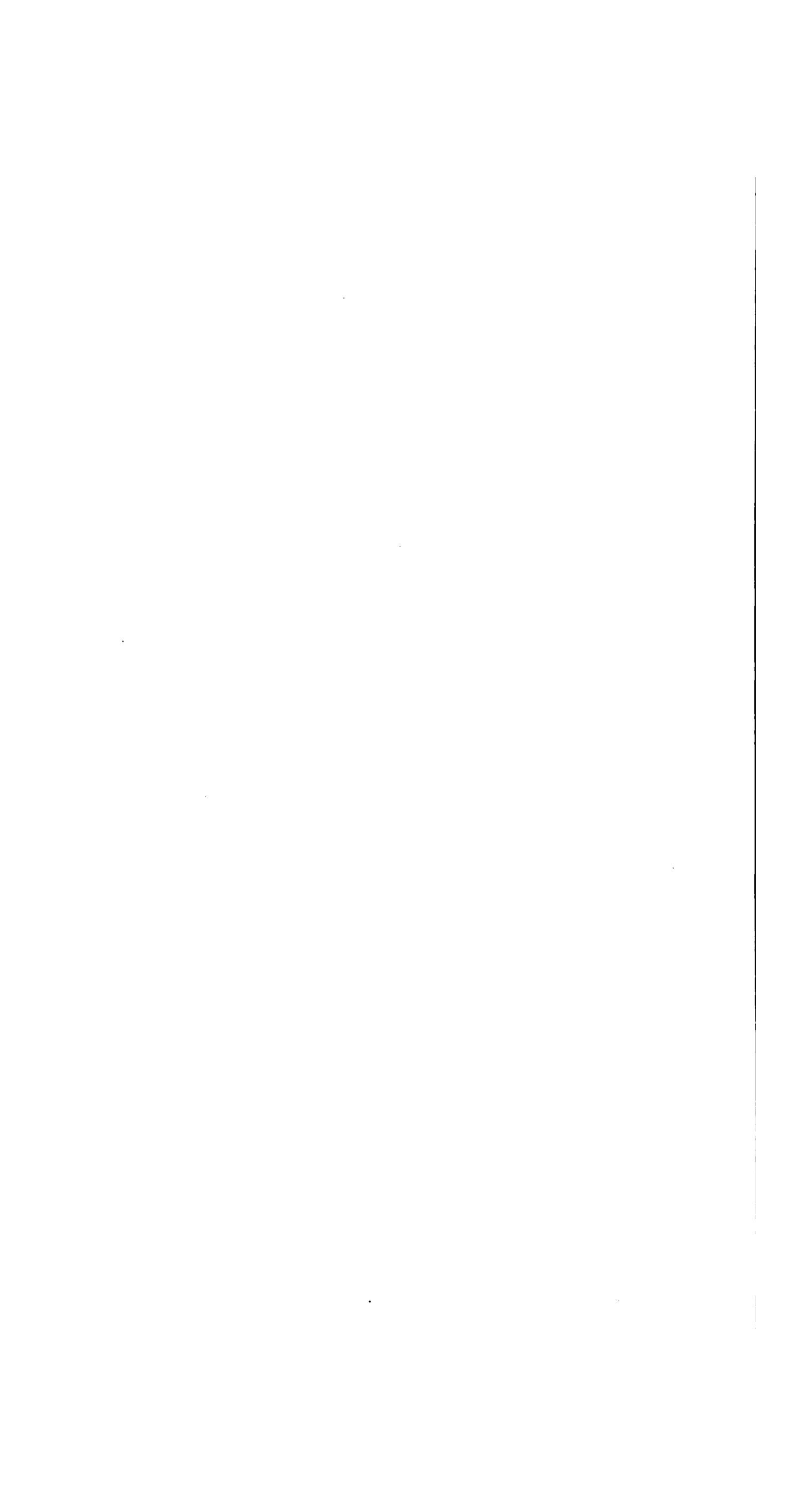
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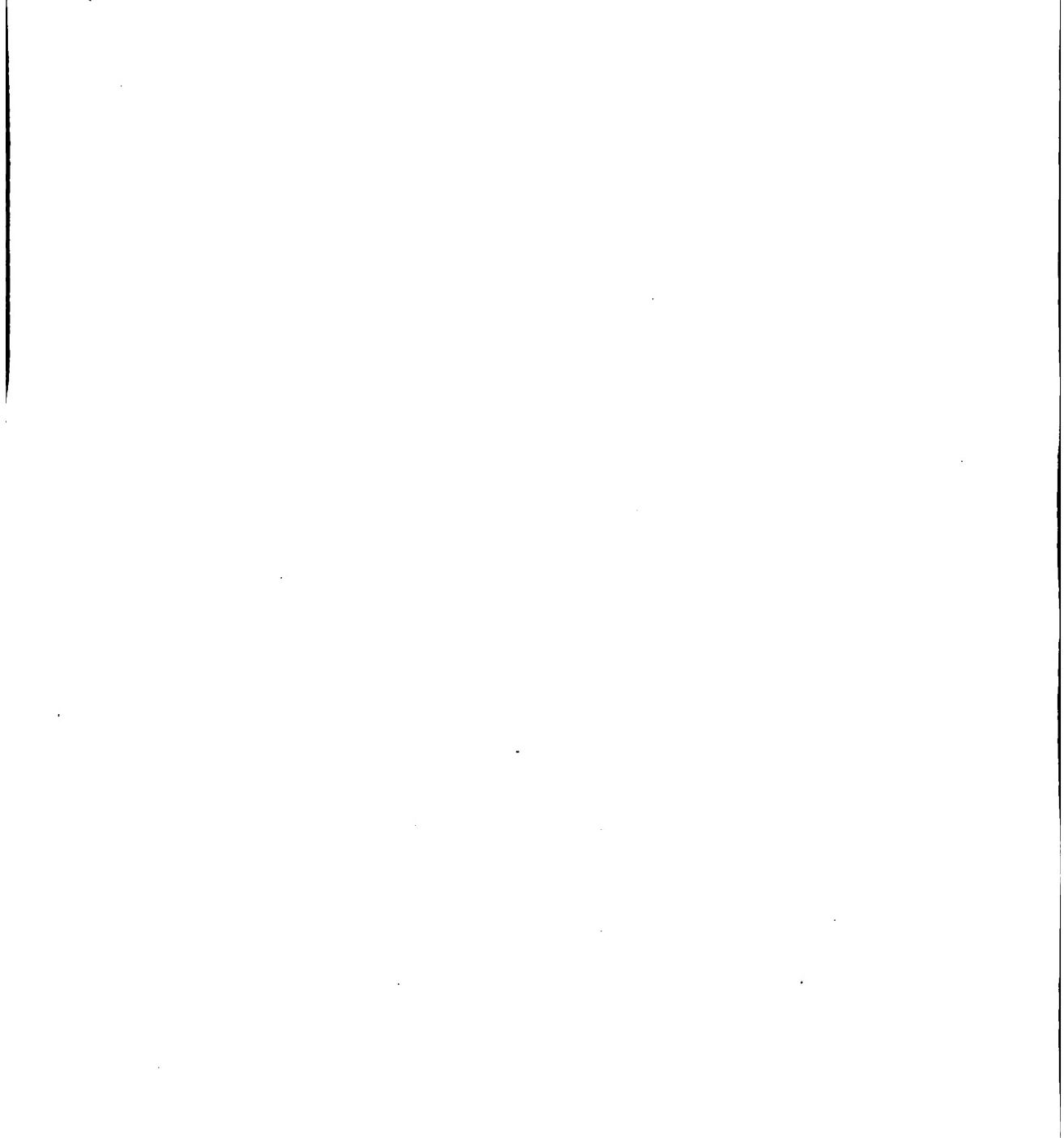




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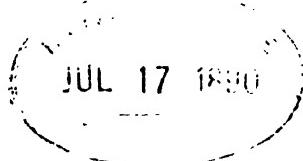


A CATALOGUE
OF
MEDIEVAL LITERATURE
ESPECIALLY OF THE
ROMANCES OF CHIVALRY
AND BOOKS RELATING TO THE
CUSTOMS, COSTUME, ART,
AND PAGEANTRY
OF THE
MIDDLE AGES.

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Introduction.



ACCORDING to Hallam, the Middle-Ages form a period of a thousand years, beginning with the establishment of the Frankish kingdom in Gaul under Clovis and ending with the invasion of Italy by Charles VIII of France in 1494. The intention of the present catalogue is to give a list of "the books of the Middle Ages," including some belated growths which appeared in the Renaissance. This requires a slight modification of Hallam's limits. Medieval literature inherited much from classical and post-classical times, but its own distinctive characteristics had their root in the eighth century, and the days of chivalry cannot be said to have passed away before the death, in 1519, of Maximilian I, or the fall of Bayard in 1524. Our Middle-Ages shall therefore begin about A.D. 750-800, when the national legends, in which the mighty events of the fifth century had been distorted or transfigured, began to take written shape; and the panorama shall close with the strange allegorical pictures furnished by the Tewrdank of 1517 and the Weiss Kunig of 1519.

Chivalry had its birth in Gaul, and the *lingua rustica* of earlier times, as soon as it attained to the dignity of a written speech, became the language of romantic and chivalric literature. The first step towards the creation of that literature was taken by Karl the Great, when, in the later years of the eighth century, he committed to writing the ancient heroic ballads of the Franks. These *arbara et antiquissima carmina*, as Eginhart calls them, were undoubtedly the Teutonic poems which formed the original elements of the Nibelungen-lied and the Heldenbuch, and embodied traditions of the great wars of the fifth century, blended with the primeval mythology of the Gothic and Germanic race. The Frankish language died out of Gaul when the empire of Karl the Great was broken up by his grandsons, and the heroic ballads receded to the east of the Rhine, but not without leaving permanent memorials of their existence in the intellectual life of France. Many of the French romances which in the twelfth century celebrated the gesta of Charlemagne and his Paladins, were based upon the lays of Frankish minstrels. The bi-lingual character of the people of Eastern Gaul in the ninth century is shown by the extant record of the compact of 842 between Charles the Bald and Louis the German, which comprises the first written specimen of the French language. At that period, the wandering *joculatores* must have been able to sing their ballads in either Teutonic or Romanic rhymes,

according to the predilection of their temporary host and his retainers. It was then no doubt that the legends of Reinhart and Isengrim were transformed into the earliest lays out of which grew the Roman du Renard, and the story of Otnit and Elberich (of the Heldenbuch) took the shape from which Huon and Oberon were evolved in the romance of Huon de Bordeaux. To the succeeding century we may perhaps assign the origin and distribution of the words *trouvere*, *trobador*, *minnesenger*, and *menesterel*, which came into such frequent use at a later time.

Concerning Karl the Great, we have used the phrase—"he committed to writing," notwithstanding the allegation of some authorities that he knew not how to write. This absurd assertion is based on a misreading of Eginhart, who gives us to understand that the Frankish monarch attempted to become a penman, but failed to achieve his desire from the lack of long and early training. Of course, Eginhart alludes simply to a futile ambition of producing calligraphic work like that of Gottschalk and Alcuin; not any real inability to write (at least as well as most penmen of our day). As for the *barbar carmina*, Eginhart's exact words are "scripsit memorisæque mandavit;" and they follow immediately a statement concerning the *jura quæ scripta n'erant*, that he had caused these to be committed to writing ("describere ac literis mandari fecit"). Karl the Great spoke Latin as fluently as Frankish; he spoke Greek with difficulty, but understood it well: he learnt Arithmetic, and as much as was known of the science of Astronomy; "artes liberales studiosissime coluit;" he introduced improvements in the mode of reading and chanting in the churches. With qualifications like those, and the fact that he was wont to keep writing-materials at the head of his bed for the purpose of practising the art at his waking-moments;—the notion that he did not know how to write is a grotesque absurdity.

Within a century from the death of Karl the Great, the Teutonic tongue was no longer spoken in France. At the beginning of the tenth century Rollo and his men brought the Norse speech to Neustria, but although the name of the province became henceforward Normandy, the language of the conquerors died out with wonderful rapidity, in a single generation. Consequently, when William the Bastard led his army of fifty thousand men to the conquest of England, it was virtually a French invasion; the great majority of the soldiers,—drawn from many parts of the country as well as from Normandy,—speaking French as their mother-tongue. Even the Flemings were accustomed, from the example of their lords, to the secondary use of that language; and the Bretons were similarly bi-lingual. In England, too, it is said that French had been the court-language of Edward the Confessor, and that its employment had for a while been fashionable. Whether there be any substantial truth in the latter assertion or not, the extraordinary prevalence of French which survived till our own time, had already begun. The Normans carried it to Sicily and the East, as well as to England; the Norman kingdom of England and the Latin kingdom of Jerusalem had their codes of law in the French language, and the institution of the knightly

orders, chiefly composed of French-speaking warriors, came to strengthen the general tendency. In England the army of William the Conqueror was followed by a continuous flow of nobles and soldiers from France for several generations. The best blood of the French military classes, as well from the South as from the North, was poured into Britain during the century and a half which succeeded the Conquest; and the most striking result of the process was the fact that England at the end of the twelfth century was the fountain-head of French literature.

It has frequently been observed that the Norman-French and the English did not readily amalgamate during the earlier portion of their joint existence; but there was a third element in the population of the island which kindled a new fire of poesy and romance by which the two races were ultimately fused into a single nationality. The Britons of Wales and Cornwall had never ceased to be influenced by their ancient hatred of the Saxons. Much of this feeling passed away when they came into touch with the conquerors of the Saxons, and when they found Bretons from Armorica in the ranks of the Normans. The immediate result was marvellous. Old stories from Cambria and Brittany were brought to light and a book published in Latin by Geoffrey of Monmouth, about 1130-40, rehearsing the glories of ancient Britain, and connecting the origin of the race with the mythic Trojan founder of Rome, was eagerly read by all who could read, and adopted as genuine history. Norman, Frank, Saxon, and Briton began to regard themselves as sprung from a common Trojan ancestry, and Benoit de Ste. Maur brought out his great romance which led to others similarly derived from the pseudo-Dares and Dictys of the semi-classical period. The age was one of great literary activity; within twenty or thirty years from that time Wace, a Jerseyman, wrote a translation of Geoffrey in French verse, and twenty years later an ecclesiastic named Walter Map, supposed to be of Welsh blood, produced a romantic story, or set of stories, based upon Welsh or Breton legends and supposed to be complementary of Geoffrey's narrative. That he exercised his imagination freely, we learn from statements made by his contemporary, Hugh of Rutland, in the French poem of Ipomedon (dating from 1185); but the names of his characters are all Breton or Cymric. We may assume that he wrote in verse, although no portion of his metrical work has survived. The prose Lancelot is always assigned to him as author, in most of the MSS., but that work is a compilation of the thirteenth century, including much more than Map could have written, and comprising the substance of the Roman de la Charette, which we know was composed by Chrestien de Troyes about 1180, as well as the Merlin stories, which are not likely to have formed a part of the first metrical Lancelot. This led the way to a long succession of fascinating romances, including the famous Tristan, based upon a poem by Luces de Gast (probably about 1160), and enlarged in prose about 1220-25 by Hélie de Borron, who seems to have been the first prose-romancer. By him, or in his time, similar amplified conversions into prose were made of French and Breton contributions to the same cycle, including the Grail narrative and the story of the Round Table. The name of Robert de Borron (probably a relative of

Hélie, but his elder by one generation) is connected with the poem of Joseph d'Arimathée, which underlies the prose *Histoire du Graal*; and the Round Table had been the subject of many legends current in Brittany in the first half of the twelfth century, as is manifest from a statement in Wace's *Roman de Brut* (finished in 1155).

Thus we see that the period between 1150 and 1220 includes the whole space of time in which the Arthurian romances were compiled or composed in French. After that time they were copied and modified over and over again; translations were made of parts of them into English and Welsh (probably not earlier than the late part of the fourteenth century), and finally, in Edward IV's time, the famous *Mort d'Arthur* of Sir Thomas Mallory, compendiously translated from one of the numerous texts uniting the Merlin, Lancelot, Grail, and Tristan, added a brilliant classic to English romantic literature. Lagamon's translation into English about 1200, of Wace's *Brut* had furnished the earliest instance of the interest taken by Englishmen in the romance of Geoffrey of Monmouth. A great part of the traditions embodied by Geoffrey must have been older than the seventh century, but Bede does not appear to have had any acquaintance with them beyond the mere fact that Ambrosius Aurelian (the real prototype of the fabulous Arthur) had fought several battles against the Saxons in and before A.D. 492.—He was the Roman leader of a Romano-British army, whose language was unquestionably Latin, whatever may have been his racial affinities. Those who think that the British language disappeared utterly from England (as distinguished from Wales and Cornwall) immediately after the completion of the conquest by the Angles and Saxons, forget that the speech of Roman Britain was Latin, and that the Celtic tongue in the fifth century was only spoken in the long western margin from Cumberland to Cornwall. We have Bede's own word for it that the Latin language was a living speech in England in the eighth century, no doubt in the older towns. It must have been among the Romanised Britons that the fiction of Brutus and the *Aenead* line of kings had its inception, but it was carried away with the fugitives who retired to the North-west to fight under the banners of Ambrosius Aurelius, and was afterwards borne southward again to Cambria by the Cymry of Cumberland, who not only withstood the Angles for some centuries, but who also helped their kinsmen in Cambria to drive out the Irish Gael and to make the region of the Principality completely Cymric. The migrations which established a new Britain in Armorica began no doubt in the fifth century, but we must infer that they were frequently repeated, in order to account for the extraordinary resemblance between Welsh and Breton, and the close similarity of their traditions and folk-lore. The words *Britannus* and *Britanni* were not native names but designations used first by earlier foreigners, then by the Romans, and accepted for themselves by the Romanised natives of the island. The people called *Welsh* by the Saxons were not any tribe speaking a Celtic language, but the Latin-speaking natives of Roman Britain. The Cymric invaders of Western Britain simply inherited the appellation.

When the Welsh, that is the Cymry, began after the Saxon conquest to look upon themselves as the true representatives of the old Gallo-British people whom Cæsar encountered, they tried to find a Celtic significance for Britain and Briton in their own tongue, and incorporated the names as homely ones in their vocabulary, but without reason. The word Breton was used with more justice by the settlers in Armorica, as the first crowd of refugees consisted probably of Latin-speaking Britanni who had been so named for three or four centuries.

The French romantic poems devoted to the history of Charles the Great and his feudatories were very numerous, and (like the Arthurian parallels) grew to their full metrical forms in the eleventh and twelfth centuries. In the thirteenth and fourteenth centuries the compilers reduced them to prose and rearranged the parts, but no French prose-romance is known combining all the separate stories in the same way as Mallory compiled the Arthurian cycle in English, and as several of his forerunners had done in French. The fine poem called the *Chanson de Roland* is known to have existed in the eleventh century before the battle of Hastings; the oldest extant MS. of it was written in England in the twelfth century, and enables us to regard the Roland as the first sustained literary effort in the French language. A work of the kind, treating the hero as a personage of superhuman valour and extraordinary powers, is seldom composed until a century or two have passed away after the date of the events recorded in it. We may therefore assign the *Song of Roland* to the middle or latter part of the tenth century. The curious fact that it was chanted as a war-song at the battle of Hastings is another proof of the theory set forth above, that the Franks and Normans had by that time become entirely French in their language and traditions.

When the Arthurian and Carolingian stories had, in their earlier forms, reached to the middle of the twelfth century, the recent creation of knightly orders began to influence their further development and to modify the manner in which they were re-told and re-compiled. A few words on that subject may therefore be considered appropriate here.

The institution of Knighthood is one concerning which a great deal has been written, although we know less about it than about many things far more obscure. If the standard authorities be consulted, we meet with a large quantity of philosophical but extremely indefinite remarks on the origin and earlier phases of the system. Upon investigating the clearer and more precise data which are recorded, we discover that the only exact information is drawn from the history and customs of the fourteenth and fifteenth centuries. This is very unsatisfactory. Who were the Knights-errant of whom mention is so frequently made? Had they ever any real existence, or were they simply creatures of romance? The stories of the Round Table are full of them, but we may observe that the texts of those stories are recompilations made about 1300 from older and simpler elements in which the ideas and terminology of the fourteenth century are not readily traceable. The inquirer who seeks to know something of the state of chivalry in the eleventh and twelfth centuries when, if at any time, the adventurous life of the perfect

Knight-errant was possible, is baffled on learning that all the current ideas on the subject are derived from the annals or romances of the fourteenth century, and that the picturesque narratives of tournaments, pageants, novitiates, ceremonies and vows of chastity and humility, are drawn from the *Arbre de Chevalerie* and the *Perceforest*, both written towards the end of that century. *Lacurne de Sainte Palaye* writes with a show of fulness and accuracy, but carefully avoids dates in his references to the earlier portion of his subject. He is indeed a very poor authority.

The liturgical office in the *Ordo Romanus* (ascribed to the eighth or ninth century) of the consecration of a *Miles* is supposed to indicate the existence of an order of Knights, but very erroneously. It was simply the old ecclesiastical sanction of war supposed to be righteous, and has no more to do with medieval knighthood than many similar ceremonies in the history of the Old Testament.

The word for Knight, in all languages but English, conveys the sense of horseman. The idea implies dignity and authority, just as in old Roman times when the body-politic consisted of three states : senatores (seniors or councillors), equites (horsemen, or captains who commanded foot-soldiers), and populus (the mass of the people, comprising soldiers, traders, artisans, and agriculturists). There was of course no historical continuity between the Equites of Rome and the Ritter, Chevaliers, or Knights of the Middle Ages ; but the radical conception in all is the same. Each free-man, rich enough to serve his over-lord in war, with a horse and arms supplied by himself, became virtually a captain of men-at-arms and acquired a rank implying nobility. When the horsemen were also land-owners, and let their own tenants to battle, Knighthood became an important dignity in every state. Those who were less affluent, but who possessed a horse and could bring at least two men-at-arms in their company, were the typical Knights of medieval story, and naturally the most numerous members of the class. To them the phrases were applied of "Ritter und Knechte," "Chevalier et Ecuyers," "Knight and Squires," which are so frequent in the romances of chivalry.—It is curious that the English people, although they had the word *Ridere*, exactly equivalent to Ritter and Chevalier, took in preference the inferior word *Cniht* (Groom, Squire, or Man-at-arms) to designate the superior dignity. We must assume that amongst the warriors of a Saxon or English army, even most of the captains fought on foot. In Lagamon's *Brut* (about A.D. 1200) we find the words *cniht* and *ridere* used in close proximity, but only the former conveys the distinct signification of Chevalier. The word *Milites* likewise usually meant horsemen or free-born soldiers, and was also used to express a rank of some kind, but *Equites* grew to be the designation of special value. A sense of dignity and birth, skill in handling weapons, and the practice of horsemanship, were all that was necessary for making a Knight before the time when orders of Knighthood were instituted. It was not until after the Hospitallers of St. John were founded in 1104, and the Templars in 1119, that a probation, followed by vows and ceremonial solemnities, became a necessary condition of Knighthood. Those vows, imposing chastity, sobriety, and fortitude, with an obligation to incur all dangers in the service of religion and the oppressed,

were probably genuine and sincere enough during the enthusiastic fervours of the twelfth century; and it was then only that the notion of the Knight-errant, wandering from castle to castle and from forest to forest, seeking for wrongs to be righted, ladies to be rescued, perils and temptations to be overcome, and the honour of God to be promoted—can have arisen in the imaginations of pious romancers. The Quest of the Grail was written towards the end of the twelfth century; and, in its earlier recension, gives a picture of the ascetic purity with which the pilgrim knight strove to accomplish his labours. But in its second recension, as well as in the Lancelot romance of the same age, and the Tristan that followed (early in the thirteenth century), the authors dwell more lovingly upon less perfect characters than Galaad and Perceval, and upon scenes of adventure unconnected with any religious object. If there remained, at the beginning of the thirteenth century, any representatives of the doubtful class of Knights-errant, they must have lost all the virtues of their imaginary type. The knightly sports, called Tournaments and Jousts, were then beginning to win favour from the great nobles, as occasions for the ostentatious exhibition of power and magnificence. Many authorities assign to those displays a much greater antiquity than they really possess. The celebrated Thurnierbuch asserts that some such sports as the tournaments of a later time were practised in the tenth century in Germany, and an ample account is given of a number of instances during that and the succeeding centuries; but they really belong to apocryphal literature, and there is no warrant for supposing that tournaments were known in the empire till the early part of the twelfth century. The custom may have been somewhat earlier in France, where it is alleged that the laws which governed this mimic warfare were compiled about the middle of the eleventh century. We can hardly assume the complete correctness of the statement; much less the ridiculous assertions of Vulson de la Colombière that the first tournament was held by Charles the Bald in 870. In fact, there is little reason to believe that the sport came into existence till the return of the warriors from the first Crusade. The practice of tilting, and of engaging in mimic encounters, was a portion of the military life of the Arabs, and the men of the West were not slow to adopt it. We may therefore take the period of 1100-1120 as a starting-point in the history of tournaments in Europe. They had become so frequent and so dangerous before 1179 that the Lateran Council of that year included in its decrees a prohibition of *torneamenta*. The custom was evidently regarded as a pernicious novelty; at least, one without the sanction of long and general observance. Its condemnation by the Church had little effectual validity. The bearing of distinctive escutcheons had come into use towards the middle of the twelfth century, and the concourse, at various centres, of warriors returned from the Holy Land, wearing shields and surcoats painted with gallant symbols, helped to render the ordinance of the Council a dead letter. With the opening of the thirteenth century, the flourishing period of tournaments may be said to have begun; and from the beginning of the fifteenth century their celebration gradually diminished.

The *Fabliaux*, short stories in verse, chiefly devoted to the gayer side of the life of chivalry, began to be numerous towards the end of the twelfth century. They were sung with musical accompaniment by wandering trouveres and jonglers, the successors of the older minstrels who had chanted only war-ballads. Many of the fabliaux-singers were themselves knights of distinction, who, like *Tristan*, knew how to compose lays and to touch the harp with musical skill. Throughout the romances upon that famous hero, his surpassing merits as a minstrel are dwelt upon with frequent praise. In the *Fabliaux*, which became the favourite form of literary composition among trouveres and troubadours in the thirteenth century (—all known by their names, while the large prose romances were being compiled by anonymous writers from the chivalric poems of the eleventh and twelfth centuries), the brevity of the matter led necessarily to a greater inventiveness and variety, and to the production of certain graces of style and manner which had been unknown before. French critics are accustomed to refer the earlier *fabliaux* to the eleventh century, but it is an exaggeration. The *lais* of the eleventh and twelfth centuries (out of which the great prose romances were constructed) differ in their character from the lighter *fabliaux* of the thirteenth. Marie, called *Marie de France*, who wrote her poems about 1220, combined the two sorts of *lais*, and was one of the most remarkable personages of her class. She seems to have translated at first-hand from English—her *Ysopet* (or *Aesopian Fables*) being professedly from a pre-existing English version—but chiefly from Breton, out of which she rendered the *Tristan* story of *Chevrefoil*, the Arthurian *Lanval*, and many others. Most of her compositions were pure *fabliaux*. The popularity of the *fabliaux* everywhere served to extend the domination of the French language, which became familiar even to the upper classes in North Italy. The influence of those stories upon early Italian literature is to be seen in the creation of the *Cento Novelle*, and of Boccaccio's masterpiece. The long chain of prose novels in Italian during three centuries may be considered as the direct offspring of the French verse *fabliaux*.

The *Roman de la Rose*, written in the second half of the thirteenth century, is an allegorical poem, which led the way to many works of similar kind, dealing with abstractions treated as interlocutors in a dramatic vision. It was an advance upon the older conception of “speaking Animals” which had accompanied the *Aesopian Fables* into Western Europe, which entered into the fabric of the Fox-romance, and which had fascinated hearers and readers for thousands of years. Apologues, moralized fables, and proverbs, also gave rise to a sort of converse literature in the shape of sermons illustrated with tales, like the *Gesta Romanorum*; and led to a grotesque school of fiction, of which the latest medieval development was the coarse story of *Eulenspiegel*. The curious history of the Seven Sages may be referred to here, as its great antiquity and direct Eastern derivation brought it at all times into close association with the apologues.

The production of national ballads and of romantic chronicles was continuous throughout the Middle Ages. In Spain, the fate of the *Infantes de Lara*, the deeds of Count *Fernan Gonzalez*, and of the *Cid*, were sung in rhyme as far back as the

twelfth century, and in the thirteenth the famous Chronicle attributed to Alfonso el Sabio incorporated the traditions and history of the Peninsula in a form out of which many chronicles and ballads were evolved during two centuries and more. There is nothing finer and more stirring in all ballad literature than many of the popular *romances* which were collected in the printed *Romanceros* of the sixteenth century. The Scottish ballads are the nearest parallel in other European languages. The Spaniard did not easily take to Romances of Chivalry like his northern neighbours; the first specimens were simply imitations or translations of the Arthurian and Carolingian tales, made in the thirteenth century. Even the original *Amadis*, which appeared in the middle of the fourteenth century, was probably much like to a French model than it afterwards became; and the *Oliveros y Artus* of the same period was similarly a work in which there is little beyond the language of distinctively Spanish character. The first romance of chivalry which Spain can claim as wholly her own was *Tirant lo Blanch*, written in 1460 by Johannot Martorell. It was in the Valencian language, and must therefore be regarded as less purely Spanish than the Castilian *Amadis* which, in its final form, appeared in 1508. Out of the *Amadis* grew the entire line of Spanish romances of chivalry, all marked with a certain national type, and all lacking the simple unaffectedness of the early French stories. Between 1508 and 1545 they were published in original editions; and reprints were brought out almost down to the very year in which *Don Quixote* put an end to them. Although only the first *Amadis* and a few of the sequels come within our medieval limit, yet it has been thought well to give the Spanish Romances of Chivalry a place here, and to include likewise the first edition of the *Quixote*.

Germany during the Middle Ages produced a good deal of chivalric romance but, as in Spain, it was chiefly imitated or translated from French originals. One of the most noteworthy examples is the *Parzifal* of Wolfram von Eschenbach, which was written in rhyme about 1210, and which possesses a peculiar interest, since no fragment has survived of the French work from which it was professedly translated.



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65 PARIS (Louis). <i>TOILES PEINTES ET TAPISSERIES DE LA VILLE DE REIMS</i> , ou la mise en scène du Théâtre des Confrères de la Passion; planches dessinées et gravées par CASIMIR LEBERTHAIS; Etudes des Mystères et Explications historiques par Louis Paris, 32 <i>large plates, with a DUPLICATE SET in COLOURS, and 28 of the ORIGINAL DRAWINGS in COLOURS</i> , 2 vols. in 1, 4to. and 1 vol. atlas folio, <i>mottled morocco extra, with joints, gilt backs, and broad gilt borders, gilt edges</i> Paris, 1843 The text is a very full account of the miracle-plays, and contains copious selections from the works themselves, so as to exhibit the plot and development of each drama in series of extracts linked by short descriptions.	24 0 0
66 —— Toiles Peintes et Tapisseries de la ville de Reims, 32 <i>large COLOURED PLATES</i> , 1843—Tapisseries historiées : a set of 111 plates from Jubinal's collection (a great number of them beautifully coloured, and including the Bayeux Tapestry)—in 1 vol. imp. folio ; with the text of Louis Paris' work divided into 2 vols. 4to. <i>bds.</i> 1843-(67)	10 10 0
67 REIMS. <i>Tapisseries de la Cathédrale de Reims: histoire du Roy Clovis (xv Siècle) histoire de la Vierge (xvi Siècle) . . . réproduction en héliogravure . . . texte par Ch. Loriquet, square folio (pub. at 100 fr.), 20 beautiful plates, in portfolio</i> Reims, 1882	1 16 0
68 BAYEUX-TAPESTRY, 17 plates coloured, roy. folio size <i>Society of Antiquaries, 1819-23</i>	4 0 0

3.—Heraldry and Knighthood.

69 [BONNOR (Honoré de)] <i>LARREE DES BATAILLES</i> , small folio, <i>lettres gothiques, 154 leaves, 34 lines per page; numerous large woodcuts, some of them xylographic; the preliminary leaf (which contains nothing but the three words of intitulation) added in facsimile; red morocco extra, gilt edges, by Bedford</i> Paris, Anthoine verard, 1493 An interesting treatise on arms and chivalry, general and particular warfare, judicial duels, and kindred matters, written about 1370, and dedicated to Charles V. In the impression the King's name is altered by a blunder to Charles VIII.	18 0 0
70 BLASON des Armoiries des Chevaliers de la Toison d'Or, sm. folio, MS. 42 leaves, <i>beautifully tricked in colour with the arms and names of the Knights assembled at each successive session, 1456-1559, altogether about 150 coats of arms; in a parchment cover, lettered on the back "Armas de los Caballeros de la Orden"</i> Written probably at Antwerp about 1565	8 8 0

- 71 [CHRISTINE DE PISAN] *LES CENT HISTOIRES DE TROYE . . . sm. 4to. lettres gothiques, with about 100 curious woodcuts; olive morocco extra, gilt edges, by the elder Derome* Paris, Philippe Le Noir, 1522 16 0 0
 Guyon de Sardiere's autograph appears on the title and the last leaf.
 From the preliminary epistle in verse, in which the author dedicates her book to Louis d'Orléans, son of Charles V, we learn that she was "femme ignorante de petite estature," that her name was Chrestienne, and that her father Thomas de Pisan, of Boulogne, had been one of Charles V's councillors.
- 72 DIGBY (Kenelm) *The BROAD STONE OF HONOUR; or, the True Sense and PRACTICE OF CHIVALEY, in 4 Books:—GODEFRIDUS, 1 vol.; TANCREDUS, 1 vol.; MORUS, 1 vol.; and ORLANDUS, 2 vols.;—together 5 vols. post 8vo. (pub. at £2. 12s 6d), cloth* 1876-7 2 2 0
- 72* ——— the same, *LARGE PAPER, 5 vols. 8vo. hf. morocco, top edges gilt, out of print* 1876-7 5 5 0
 "Mr. Quaritch deserves the best thanks of all lovers of chivalry for this new edition of Mr. Digby's well-known and most interesting book. 'Well known,' we mean, to students and to those who do not think their hours misspent in the perusal of books which rather minister to a devout life than to worldly thoughts and the spirit of pride.
 "For Mr. Digby is one of the few writers who convey a moral and a saintly lesson without preaching a sermon; one of the few companions who know how to suggest good and useful thoughts without fatiguing the mind by too constant a strain upon its powers. He is one of those who feel the words of Horace:—
*Si vis me fieri, dolendum est
 Primum ipsi tibi."*
- 73 SONGE (LE) DU VERGIER. [*On a ii : Cy commence le pmier liure intitule le songe du vergier: du clerc & du cheualier, small folio, gothic letter, the first leaf containing nothing but a large very fine woodcut, fine copy, large, clean and sound, old French calf gilt*
Imprime [à Lyon] par Iacques maillet, lan mil. CCC. 15 0 0
quatre vinte et unse . . (1491)
 The VERY RARE FIRST EDITION of a famous book, which was written in 1377 to maintain the rights of the crown against the papacy. The authorship is uncertain and disputed.
 Philippe de Maisières (who died in 1405) and Charles de Louviers, his contemporary, are the two names usually selected from several claimants to the authorship of this work.
- 74 [SEGAR (Sir William)] *THE BOOKE OF HONOR AND ARMES, sm. 4to. woodcuts of knights and others fighting duels, etc. fine copy in calf* London, Richard Ihone, 1590 3 15 0
 The dedication is signed by the printer, who has usually been regarded as the author; but it is considered by the best judges that Sir William Segar was the writer. It has also been doubtfully attributed to Saviolo, on the strength of the fact that he extracted it pretty freely without acknowledgment.—There are two title-pages in this copy, differently set up and different in wording; the less ample bearing a date, the other not.
- 75 VVLSON Sieur DE LA COLOMBIERE (M. de) *le Vray Theatre d'Honneur et de Chevalerie ov le Miroir Heroique de la Noblesse, 2 vols. folio, frontispieces, portraits, plates, and vignettes, by Nanteuil, including illustrations of the probation and attainment of knighthood, with scenes of tilting, tournament, and combat; in a seventeenth century English binding, with the arms of the Earl of Westmoreland on the sides* Paris, 1648 4 14 6
 It belonged to the second Earl, Mildmay Fane, in Cromwell's time, and was probably bound for him in the sixteen sixties. "Le seul Dieu soit mon protecteur, W." is written on the fly-leaf in his handwriting.

4.—Tournaments, Jousts, Combats.

- 76 Maximilian I. FREYDAL. *Des Kaisers Maximilian I. Turniere und Mummereien, herausgegeben . . . von QUIRIN VON LEITNER, mit einer geschichtlichen Einleitung, stout roy. folio, 255 grand plates in heliogravure, in facsimile of the illustrations in the unpublished MS. (partly*

*in the Emperor Maximilian's own handwriting), hf. red morocco, gilt top,
uncut*

Wien, 1880-82

15 0 0

This superb volume is a companion to the Weiss Kunig, the Theuerdank (see post), the Triumph, and the Triumphal Arch of Maximilian; but, unlike those books, it was never engraved in the sixteenth century, with the exception of five blocks (in Burgmair's style) which are also reproduced here for comparison with the corresponding facsimile-drawings.

The subjects are entirely drawn from the incidents of tilting, combating, dancing, pageantry, and masquerade, which took place during the wooing of Mary of Burgundy. It thus completes the cycle of illustrated works projected by and executed for the romantic Emperor. There is in it, however, no allegorical signification as in the others.

- 77 MENESTRIER (Claude François) *Traité des Tournois, Iovstes, Carrovsels, et autres spectacles publics, 4to. fine vignettes in illustration of the subject and initials engraved with figures; Colbert's copy in red morocco extra, with his arms on the sides and his monogram in the panels on the back*

Lyon, 1669

3 10 0

With Bindley's bookplate.

- 78 PISTOFILO (Bonaventura) *IL TORNEO . . . sm. 4to. frontispiece, portrait, and 117 fine plates of knights in armour upon foot, in attitudes of parade, exercise, or defence; red morocco super extra, gilt edges, by R. Petit*

Bologna, 1627

8 10 0

- 79 [RUEXNER (Georg)] *THURNIERBUCH, Das ist: Warhaffte eigentliche vnd kurtze Beschreibung, von Anfang, Vrsachen, Vrsprung vnd Herkommen der Thurnier . . . 2 vols. in 1, folio, numerous beautiful woodcuts by Jost Amman, fine copy in pigskin, with clasps*

Franckfurt am Mayn, 1579

6 0 0

- 80 ——— *the same, red morocco extra, gilt edges, by Trautz-Bauzonnet* 1579

The bottom of the title is repaired, so that the letters of the date had to be added in facsimile. The facsimilist has made it M.D.LXX.VIII.

The first volume of this edition is a reprint of Rüxner's book, first published in 1580 at Siemern, but with totally different woodcuts. The second volume is a continuation, and describes the knightly sports of Maximilian's time.

- 81 THE EGLINTON TOURNAMENT. *Series of Views representing the Tournament held at Eglinton Castle in 1839, impl. folio, 21 large coloured plates after drawings made by James Henry Nixon on the spot; and a descriptive text ornamented with illuminated initials; hf. green morocco, gilt edges*

1843

3 16 0

A striking presentment of picturesque folly. The enthusiastic text-writer declares that the scene carried the spectators back four hundred years: "they beheld the realisation of the ages of the Conqueror, of the Crusades, the fields of Agincourt and Cressy."—This is like the view which Adam enjoyed from a hill-top, of Samarcand, Mexico, Moscov, and Cuzco.

5.—Illustrations in Books and Manuscripts.

- 82 PSALTERIUM, cum Calendario ad usum Eboracensem, square folio, illuminated MS. on vellum, with 92 pictures of scenes from the Bible and the lives of the Saints; old rough calf, in a red morocco case

Executed probably at Mendham Priory about 1170 800 0 0

Called the Huntingfield Psalter, because of two entries in the Calendar of the death of Sir Roger of Huntingfield (about 1337) and of Lucy of Huntingfield (about the same time). Mendham Priory was founded and endowed by successive members of this family, but the last Sir Roger died in 1337, and after the death of his son William, the large Huntingfield lordships in Norfolk, Suffolk, Essex, Cambridge, and Lincolnshire, passed into other hands.

This grand volume is a treasury of early English art such as can no longer now be found (with this single exception) out of the great public libraries. After the six leaves of Calendar (of markedly York character) 17 leaves follow containing nothing but pictures, two on each page, within light green, red, and blue architectonic borders. These sixty-eight miniatures begin with the creation, and end with the life of

Christ, and are painted with remarkable care and finish on a partly gold ground. Three further leaves of illustrations contain twenty-four pictures (four per page) a little later in date and very much inferior in artistic quality. These represent scenes of saints' lives, and are chiefly interesting because they give a picture of Thomas à Beckett's martyrdom, which had evidently taken place between the date of the original miniatures and that of the 24 additional ones which have a plain gold line border. Next follows a leaf blank on the recto, and on the verso containing an immense B of interlacing work within a border studded with rounds and ovals, like jewels. This is by the same hand as did the first 68 pictures. Within the B is the genealogical tree of Jesse with its usual figures; the rounds and ovals contain various figures. Opposite to the B page is another containing the 14 lines which follow *Beatus vir qui* in gold capitals on alternating blue and flesh-coloured grounds. All the initials throughout the Psalter enclose grotesque or other figures or ornament of Anglo-Saxon type.

FROISSART ILLUSTRATIONS, from MSS. of the fifteenth century, by H. Noel Humphreys—see post under *Chronicles of Chivalry*.

83 LE GRAND COUSTUMIER DE NORMANDIE *et Latin et en François*, avec calendrier, square folio, **magnificent illuminated Manuscript on Vellum, ornamented with several hundreds of initial letters, and many splendid floreated orders; with 24 small Miniatures in the Calendar, and 8 large Miniatures of exquisite beauty and finish, containing portraits, groups, and figures of varied and interesting character; bound about the year 1570, in smooth red morocco richly gilt and lettered on the covers, "Covstumes de Normandie," from the library of M. de Bellisle**

Rouen, about 1470-80 600 0 0

There are two small miniatures to each month of the Calendar, one being the zodiacal symbol, the other a representation of the duties or occupations of the month. Of the large miniatures, the first, on leaf 1, depicts a Bishop on his knees presenting the Coustumier to a French King, Duke of Normandy, in the midst of his court. Over the King's head, on the canopies, are painted some armorial bearings, the leopard of Normandy, the lion of Brabant (?), and the double-headed eagle (of Hapsburg ?). This seems to indicate Louis Hutin as the monarch, and it may be remarked here that the MS. ends with an Ordonnance of that king dated 1314. The same subject appears in another fine picture on leaf 6; and on folio 7 there is a beautiful painting in two compartments, and showing the Duke presiding at his court-of-assize, and the other his officials apparently defining boundaries. On folio 20 another splendid miniature in two compartments, represents the assize with the incidents of crimes and punishment. On folio 33 there is a tree of consanguinity with a smaller miniature. On folios 56, 66, and 80 there are three large and very beautiful paintings which illustrate the offences, the processes, and the punishments of various criminals, ordeal by battle, decapitation, etc. On the fifth leaf from the end we find the title "Cy fine le liure de la coustume de normandie;" beneath which follows "La Chartre aux Normans," by Louis Hutin dated 1314, and on the last leaf the book ends with a short section "La Justice aux Barons." For richness of colouring, delicacy of execution, and the general artistic beauty which the larger miniatures display, there are few French MSS., even among the most famous, which can pretend to rival this.

The first leaf of Calendar, which had been missing as far back as the early part of the sixteenth century, was supplied with admirable skill in the seventeenth.

- 84 GAGUIN (Maistre Robert) *LES GRANDES CRONIQUES*: excellens faitz et vertueux gestes: des tresillustres tres-chrestiens magnanimes et victorieux Roys de France . . . en lan Christifere mil cinq cens et quatorze songneusement reduictes et translatees . . . en nostre vulgaire francoys . . . ensemble aussi plusieurs additiōs . . . folio, LETTRES GOTHIQUES, Printed on Vellum, with the woodcuts elaborately coloured and illuminated in the style of original miniatures, a beautiful copy, ruled throughout with red ink, in a sixteenth-century binding (repaired), calf, stamped with bold gilt ornaments on the sides and back, gilt edges
Paris, Galliot du pre, 1514 420 0 0

A lovely book, worthy of a king's library. The binding was done about 1570. On the first page of the book, the arms of the original owner are painted, with his device, and two lions for supporters. However, the distinctive emblems are effaced, and we can only see that the shield was *gueules*. The first word of the motto is also defective, and we can read but the remaining two, which are *dargent silla*.

- 84 JOSEPHUS (Flavius). L'histoire escripte premierement en Grec par Josephus le Juif aucteur tresnoble & ancien Et en apres mise en Latin dont elle a este depuys faicte Francoyse . . . folio lettres gothiques, printed upon vellum, splendidly illuminated with seven full-page Miniatures (painted in opaque colours over the original woodcuts), and hundreds of brilliant floreated capitals, coloured, on gold grounds; bound in green morocco, with richly tooled red morocco linings, gilt edges; enclosed in a red morocco case by Lortic; from the Didot collection
 . . . *Et fut accomplye de imprimer le huytiesme iour Doctobre mil cinq cens et trete par Nicolas Sauetier Imprimeur . . Pour honnestes personnes Galliot du pre, Poncet le preux et Claude Cheuallon . . (1530)* 160 0 0

The embellishments and miniatures, as well as the language of the translation, make this superb volume a veritable *Livre de Chevalerie*.

- 86 (JUDAS MACHABEE.) Les excéllettes magnifiques et triumphantes croniques des treslaoubles et moult vertueux faictz de la sainte hystoire de bible du trespreux et valeureux prince Judas machabeus . . . Small folio, FIRST EDITION, Gothic letter; with very fine woodcuts on title and in text, and large elegant capitals; red morocco extra, gilt edges
Paris . . pour Anthoine bon mere [on title, Bonnemere] 1514 20 0 0

- 87 ——— the same, a very large and fine copy in brown morocco, blind-tooled, gilt edges, by Bausonet
 1514 25 0 0
 FIRST EDITION; with fine woodcuts of remarkable design and execution. The translation was made by Charles de St. Gelais.
 The original is represented by a number of extracts from the Latin vulgate, printed in Roman type on the margins. It is on account of the woodcuts that this book appears here; they are excellent illustrations of the customs and warfare of the late fifteenth century.

- 88 LANGLOIS (E. H.) *Essai sur la Calligraphie des Manuscrits du Moyen-Age . . royal 8vo. 16 plates in facsimile from MSS. of the IX-XV century, half red morocco, gilt top, uncut*
Rouen, 1841 0 18 0

- 89 (LIVIUS.) LES GESTES ROMAINES nouuellement Imprimez à Paris. Folio, Gothic letter; with numerous fine woodcuts, many of them occupying nearly a full page each; a large clean copy, hf. brown morocco, very rare
Paris pour Anthoine Verard . . . (No date, but about 1504)

16 10 0

This is not a translation of the *Gesta Romanorum*, but a version of the third Decade of Livy. The colophon gives the translator's name as Robert Gagnin, to whom also must be assigned the supplementary treatise (48 pp.) on the origin and office of Heralds poursuivant, the forms of judicial combat, and a number of curious particulars connected with Chivalry, which might be sought elsewhere in vain.

- 90 MODUS. LE LIVRE DU ROY MODUS et de la Royne Racio avec une preface par Elzéar Blaze, small folio (imperial 8vo.), black letter, PAPIER DE HOLLANDE, 50 woodcuts in facsimile of the vignettes of the MSS., green morocco extra, gilt edges, by Petit, with Hamilton arms and cypher in gold on sides and back
Paris, 1839

8 10 0

"Le plus ancien de tous les livres de chasse français."—Preface. It was first published in 1486 at Chambéry; that is, in the very year in which the book of St. Alban's appeared in England. It would be interesting to compare the two.

- 91 STATUTS DE L'ORDRE DU SAINT ESPRIT, au droit Desir ou du Noeud, institué à Naples en 1352 par Louis d'Anjou, folio, avec une notice sur la peinture des Miniatures par le Comte Horace de Viel-Castel, folio, 17 plates containing a facsimile of an illuminated Manuscript of the XIVth Century, in the library of the Louvre, with Miniatures and borders in gold and colours, hf. bd.
Paris, 1853

5 0 0

The illuminations in this splendid volume were the work of an Italian artist, although the text of the Statutes is in French.

- 92 ——— another copy, in a sumptuous binding of brown morocco, inlaid with pieces of red, white, and black morocco, gilt all over with fleurs de lis, symbols of the order, and arms of the original members
1853

7 10 0

- 93 VALERIUS MAXIMUS. VALERE LE GRANT (translate de latin en francoys), Vol. I, folio, lettres gothiques, printed on vellum, with four large and beautifully painted Miniatures and borders, the first border containing the escutcheon of CLAUDE D'URFÉ; all the initials illuminated; red morocco extra, gilt edges
S. n. (Paris, Verard, 1500)

50 0 0

Claude d'Urfé died in 1558. This magnificent relic of his magnificent library was bound by Derome le Jeune about 1775. Another copy on vellum is in the Paris Bibliothèque and was described as also from Claude D'Urfé's library.

III. COLLECTIONS OF MEDIEVAL STORIES

arranged in the order of their compilation, Sec. XII-XIX.

- 94 JOANNIS SARISBURIENSIS POLYCRATICUS. Fol. 1 verso: (H)ic liber ititulatur de nug' curialin' & vestigij ph'or' cui' Iohannes Salesberiensis Carnotensis epūs fuit actor . . . Fol. 2: Tabula libri polycratici . . . Fol. 33: Eutheticus Iohannis episcopi Carnotensis In polycraticon . . . Fol. 38: Polycratici de curialium nngis & vestigij philosophorum . . sm. folio, Editio Princeps, Gothic letter, 249 leaves (of which the 32nd and 37th are blank), double columns, 40 lines per column; fine copy in limp vellum, with the lower margins of the leaves uncut and exhibiting the pristine MS. signatures

14 0 0

(Bruxellis, Fratres vitæ communis, circ. 1476) Sine nota
A MS. note on the first page indicates ownership by the Monks of the Holy Cross at Utrecht in the sixteenth century.

- 95 ——— another copy, old calf
In this copy five pages of manuscript are added at the end, containing John of Salisbury's life of St. Thomas Becket, transcribed by the owner of the volume in 1536, "ex codice Fratrum de Septem Fontibus, ubi non habebatur titulus."

9 0 0

This famous work, written in 1156, is full of anecdotes and illustrative stories from the events of the author's own time as well as from ancient literature. The piquant tale of the Lady of Ephesus is one of those embellishments. The customs and amusements of feudal lords and warriors are frequently referred to.

- 96 THOMAS CANTIPRATENSIS. DIT IS DER BIEN BOECK, sm. folio, Gothic letter, woodcuts on the title including an impression from one of the wood-blocks used in the xylographic Biblia Pauperum; 187 printed leaves, double columns, 36 lines per full column; wooden boards, covered with leather . . bi mij Peter van os prenter tot swolle . . Mcccc.lxxxvij (1488) 8 10 0
 A painted border encircles the title-page. On the reverse, the following inscription appears: "Dit bien boeck hoert tot sante maria in naseret en is een conuent boeck." This was written by some nun soon after the date of the printing.
- 97 ——— another copy of the same work, sm. folio, brown morocco extra, gilt edges, by Bedford 1488 10 0 0
 With a slip of paper pasted on the first page of text, and bearing the name of Sust. Magriet vgoes (i.e. Sister Margaret Van Goes, about 1500).
 The blockprint on the title has considerable interest as placing beyond discussion the fact that the *Biblia Pauperum* was a Dutch work. That it was anterior to the Mazarine Bible we may assume without going back so far as Holtrop to about 1410-20. As for Weigel's assumption that its date was not far from 1470, it is invalidated by the vicious affectation of exact deductions from doubtful premises, which is remarkable in his work (Weigel and Zestermann, *Anfänge der Buchdruckerkunst*).
 Thomas of Cantimpré (an Augustinian abbey near Cambrai) wrote this curious book about the middle of the thirteenth century. The lives and practices of persons belonging to the monastic orders are figuratively treated under the guise of a description of bees; and every chapter is fortified by an illustrative story, somewhat in the manner of the *Gesta Romanorum*.
- MARIE DE FRANCE, Poésies—see No. 144.
- 98 MANUEL (DON IUAN) EL CONDE LVCANOR. Compuesto por el excelentissimo principe don Juan Manuel, hijo del Infante don Manuel, y nieto del sancto rey don Fernando. Dirigido por Gonçalo de Argote y de Molina al muy illustre Señor Don Pedro Manvel . . sm. 4to. first edition, old English calf, from the Sunderland library Seuilla, Hernando Diaz, 1575 18 0 0
 99 ——— another copy, in olive morocco extra, gilt edges (by Clarke), from W. B. Chorley's library 1575 20 0 0
 100 ——— the same, a very large copy in smooth brown morocco 1575 21 0 0
 101 ——— EL CONDE LVCANOR (segunda edition), sm. 4to. vellum Madrid, Diego Diaz de la Carrera, 1642 6 0 0
 102 ——— the same, fine copy, in crimson morocco extra, gilt edges, by C. Smith 1642 10 0 0
 A statement in the dedicatory preface shows that even in 1642 the first edition was a very rare book.
 103 ——— le Comte Lucanor, apologues et fabliaux du 14e Siècle, traduits de l'Espagnol, précédés d'une notice sur la vie de Don Juan Manuel, par Adolphe de Puibusque, 8vo. half calf neat Paris, 1854 0 7 6
 Don Juan Manuel died in 1347 at the age of seventy. Nowhere, except in Spain, and the Mohammedan countries, could a royal prince have been found at this period (say 1300-1320) capable of writing a book which should become permanent literature.
 The work consists of colloquies between a great lord (the Count Lucanor) and his councillor (Patrocinio); every proposition or observation being illustrated, with a story, or apostrophe, told by the Councillor. Some of the tales are from Arabic sources.
- 104 CENTO NOVELLE. LE CIENTO NOVELLE ANTIKE (pubblicate da CARLO GUALTERUZZI), sm. 4to. First Edition, fine copy in crimson morocco extra, gilt edges, the sides covered with fine gold tooling in Le Gascon's style, the spaces filled in with twelve heads of the Roman emperors, and the royal arms of France forming a centrepiece Bologna, Girolamo Benedetti, 1525 30 0 0
 An excessively rare book, in a covering which ought to arouse some melancholy interest. The arms are those of Charles X. of France, and the book was bound for him, between 1830 and 1836, during his residence at Holyrood House, by Mackenzie.
- 105 LE CIENTO NOVELLE ANTIKE, sm. 4to. two leaves in facsimile, and the first leaf mended; blue morocco extra, gilt edges, in case S. n. (Bologna, circa 1520?) 7 10 0
 With the dedicatory epistle of Carlo Gualteruzzi. This edition without date, corresponding pretty closely in every respect to the one dated Bologna, 1525, is generally considered to be anterior to it, but probably without reason. The words "Cum Privilegio" at the end of the dated edition; its superior typographical merit, and the absence of the numerous contractions used in the undated one; as well as the list of Errata which shows that the proofs had been carefully read with the MS.—all tend to show that the dated edition was the first.
 Gualteruzzi believed, and his opinion is still upheld by some, that this book was the earliest literary composition in the Italian language.

106	LIBRO DI NOVELLE, et di bel parlar gentile, nel qual si contengono CENTO NOVELLE altraulota mandate fuori da Messer Carlo Gualteruzzi da Fano, di nuouo ricorrette, con aggiunta di quattro altre . . . sm. 4to, old calf	Fioresa, Giunti, 1572	1 4 0
107	— the same, fine copy, in olive morocco extra, by Bedford The additions are more numerous than four, notwithstanding the statement on the title; some of the new ones being substituted for others suppressed in the text of the <i>Cento</i> .	1572	3 3 0
107*	— the same, bound up with the Memoria and the Eloquenza of Doni's work: Il Cancellieri del Doni, Vinegia, 1562—together 3 vols. in 1, sm. 4to. vellum	1562-72	1 4 0
108	BOCCACCIO (Giovanni) IL DECAMERONE, sm. folio, fine copy, but wanting the third leaf of the Table of contents, and a portion of folio XLIII, which has been torn off; blue morocco super extra, covered with gold tooling in the Grolier style, gilt edges Venetiis, per baptistam de tortis, 1484 This edition is so rare that the very existence of a table of contents is denied by Brunet, but the present copy has it. All the fifteenth century impressions of the Decameron are very difficult to meet with. This one was probably the second Venice edition; the first having been the Valdarfer princeps of 1471. Boccaccio wrote this famous book between 1340 and 1350.		15 0 0
109	BOCCACCIO. Il Decamerone di M. Giovanni Boccaccio, sm. 4to. (192 x 132 millimetres), calf Vinegia, Gregorio de Gregori, 1516		10 0 0
110	— the same, sm. 4to. a very large and very fine copy (211 x 151 millim.), in the original binding of smooth black morocco, blind-tooled on the sides with patterns resembling ornamental metal-work arranged in rectangular and lozenge shapes, with the pot-à-feu as a centrepiece Niccolo Delfino was the editor of this book; the first Boccaccio in quarto size, and the first critical edition of the text. It was used as the basis of all succeeding editions. According to M. Eugène Piot, the ornamentation on the binding of this volume indicates the ownership of Francesco Maria della Rovere, Duke of Urbino, who died in 1538.	1516	25 0 0
111	BOCCACCIO. IL DECAMERONE DI MESSER GIOVANNI BOCCACCIO novamente stampato con tre Novelle aggiunte, sm. 4to. UNCASTRATED EDITION, with 100 woodcuts; fine copy in red morocco extra, gold tooling, gilt marbled edges, by Trautz-Bauzonnet Firenze, Filippo di Giunta, 1516		31 10 0
	VERY RARE and valuable. It is the first edition from the Giunta press and is much rarer, while no less highly prized, than the famous <i>Ventisettana</i> . The three additional novels at the end, although not really by Boccaccio, are quite as interesting in themselves. They were not reprinted.		
112	IL DECAMERONE di M. Giovanni Boccaccio novamente corretto, con tre Novelle aggiunte, 8vo. very fine and large copy in red morocco extra (rebacked), lined with red morocco richly gilt, gilt edges, by Padeloup Vinegia, nelle case di Aldo Romano e d'Andrea Asolano, 1522		31 10 0
	A very rare and very correct edition. The book is an octavo, not a quarto, as Brunet and others describe it. The Sunderland copy sold for £111.		
113	— another copy, 8vo. having four leaves supplied in facsimile, red morocco super extra, silk linings, gilt edges, by Bostérian	1522	12 12 0
114	BOCCACCIO. IL DECAMERONE DI M. GIOVANNI BOCCACCIO novamente corretto et con diligentia stampato, sm. 4to. crimson morocco extra, broad borders of gold, silk linings and gilt edges; enclosed in a red leather case Firenze, heredi di Filippo di Giunta, 1527		80 0 0
	Bound in his most brilliant fashion by Derome le jeune about 1787, and having his engraved ticket of 1785. This copy fetched £81 at the Wodhull sale.		
115	— another copy, larger and finer, but having the title supplied from the reprint; red morocco extra, gilt edges, by Lefebvre	1527	36 0 0
116	— the same, sm. 4to. LARGE PAPER, but having several leaves supplied from the reprint; blue morocco extra, gilt edges, by Lortic	1527	25 0 0

- 117 BOCCACCIO, IL DECAMERONE, nuovamente corretto et con diligentia stampato, stout 12mo. boards *Brescia, Lud. Britannico, 1536* 7 10 0
 AN EXCESSIVELY RARE AND VALUABLE EDITION, which in the opinion of Haym equals the celebrated Giunta of 1527 in merit. No copy has occurred in the London market for years; and I have no reference to any copy. Neither Gamba nor Poggiali was able to cite it, and Brunet only knew it through Haym.
- 118 BOCCACCIO (Giovanni) IL DECAMERONE . . . nvoavamente stampato et ricorretto per Messer Antonio Brucioli . . sm 4to. pretty woodcuts; in the original brown calf, with crowned double eagle and fleurs-de-lis on sides, and dolphin and fleur-de-lis on back, all stamped in gold *Venetia, Gabriel Iolito di ferrarij, 1542* 10 0 0
 From the symbolical gilding one might suppose that this book was a present from Charles V in 1542 to Henri Dauphin (afterwards Henri II). It was bound in Paris and was marked with the imperial eagle and the dolphin, probably to attest such a presentation.
- 119 BOCCACCIO. IL DECAMERONE DI MESSER GIOVANNI BOCCACCIO nvoavamente corretto per Messer Antonio Brucioli, 16mo. vellum *Venetia, Gabriel Iolito di Ferrarri, 1542* 1 0 0
- 120 ——— the same, a fine copy in red morocco extra, gilt marbled edges, by C. Hardy 1542 3 16 0
 Printed in extremely minute type, thirty-eight lines to the page.
- 121 ——— IL DECAMERON di Messer Giovanni Boccacci . . emendato secondo l'ordine del Sacro Conc. di Trento . . sm. 4to. numerous woodcut initials with pretty designs in them; having a worm-hole through the margins, but on the whole a fine copy in the contemporary French binding of limp olive morocco, gilt edges, fleurs-de-lis in the panels on the back *Firenza, Giunti, 1573* 4 4 0
- 122 BOCCACCI (Giovanni) il Decameron . . si come lo diedero alle stampe gli SS. Giunti l'Anno 1527, 12mo. fine copy (147 millimetres), old calf *Amsterdamo (Elzevir), 1665* 2 16 0
- 123 ——— the same, divided into 2 vols. 12mo. fine copy, ruled, in citron morocco, gilt edges, by Du Seuil, with Ferrand arms in gold on sides 1665 148 millimetres in height. 10 10 0
 The arms are a chevron with three swords, two in chief and one in base, the points upright.
- 124 BOCCACCIO (Giovanni) IL DECAMERON, 3 parts in 1 vol. 12mo. PRINTED ON YELLOW PAPER, frontispiece and vignette title, in two states, proofs before letters, and lettered proofs; red morocco super extra, broad gold tooling, gilt-marbled edges, by Lortic *Firenze, Giuseppe Molini, 1820* 5 5 0
 A very pretty book, printed in clear minute characters.
- 125 BOCCACCIO, DECAMERON. Hie hebt sich an das puch vō seinem meister. In greckisch genant decameron, daz ist cento nouelle in welsch Vñ hundert histori oder neue fabel in teutsche. . . stout sm. folio, very fine and large copy in pigskin extra, by Bedford, with all the edges left as when the book was in the original boards (*Ulm, Johann Zainer, about 1471*) 72 0 0
 EXCESSIVELY RARE; no less rare, in fact, than the first edition in Italian which appeared about the same time. So few copies indeed are known that it is not possible to institute a sufficient comparison in order to discover variants between them. Mr. Huth's copy, apparently identical in all other respects, has the words "geendet seliglichen zu Ulm" added by the printer on the last page.
 At the bottom of the last column of this copy there is an indication of an impression of three lines from uninked type. It is perhaps impossible to make out the words, but they probably represent a colophon and date.
 This is the first book in which every page was foliated.
- 126 BOCCACCIO. CENTO NOUELLE. Das seind Die hundert neuen fabelen oder historien so die gesaget seind worden zu einer pestilēzischen zeiten, sm. folio, printed in Gothic letter, in double columns, 38 lines to each full column, with numerous woodcuts, the title and the large woodcut on its reverse inlaid, two leaves torn and slightly defective; hf. bd. gilt edges, VERY RARE, £15. *Augspurg, von Anthonio Sorg . . Tausendt vier hundert vnd in dem neunczigsten Jar (1490)* 15 0 0
 The text differs only from that of the Ulm edition preceding, in the addition of a title and a table,

- 127 [LA TOUR LANDRY] DER RITTER VOM TURN, Zuchtmaister der Waiber vnd Junckfrawen . . . von neuwen verteutsch . . . [durch Marquart vom Steyn], sm. folio, 27 woodcuts (including repetitions), small holes in two leaves, bds. Strassburg, Jacob Cammerlander, 1538 6 0 0
 Written in 1371, in French, by the Chevalier Géoffroy de la Tour Landry for the instruction of his daughters. Every moral precept is accompanied by a warning example in the form of a tale or anecdote, generally of indecent or improper character.
- 128 POGGIO FIORENTINO. Page 1: (M)Vltos futuros esse arbitror . . .
Colophon: Explicitunt facecie Pogii . . . sm. 4to. large copy, red morocco, from Croft's library Impresse ferrarie, 1471 15 15 0
 FIRST EDITION WITH A DATE. VERY RARE. Andreas Gallus was the printer of this volume, according to Brunet.
- 129 POGGY FLORENTINI . . . FACETIAR' liber incipit feliciter, sm. folio, Gothic letter, with the initials painted, a painted border added on the first page, and the first initial illuminated, bds.
S. n. (Nurembergæ, Antonius Koburger, cir. 1472) 4 4 0
- 130 Poggio. Facetie di Poggio Fiorentino (tradutte de latino in volgare ornatissimo), 12mo. woodcut on title, crimson morocco extra, by Lortic Venetia, Benedetto di Bendoni, 1532 2 16 0
- 131 Poggi Florentini Facetiarum libellus unicus, 2 vols. 16mo. hf. morocco, uncut, with the bookplate of Comte H. de la Bédoyère Londini, 1798 0 7 0
 The second volume consists of imitations, chiefly in verse, from various languages, French, Latin, and even English.
 Poggio died in 1459. He compiled the Facetiae probably between 1420 and 1430.
- 132 LES CENT NOUUELLES, NOUUELLES. Contenant en soy. Cet chapitres et hystoires, ou nouueaulx comptes plaisans & recreatiz pour deniser en toutes compagnies par ioyensete, sm. 4to. Lettres gothiques, numerous woodcuts, some of them printed white on black; fine copy in olive morocco, gilt edges Paris par Jehan Trepperel (about 1510) 57 10 0
 VERY RARE. This is the "bonne édition du premier Jean Trepperel" which ranks in esteem next to the inaccessible Verard edition of the coarse and humorous stories called Cent Nouvelles.
- 133 LES CENT NOUUELLES. Sensuyuēt les cēt nouuelles contenant cent hystoires nouueaulx . . . sm. 4to. lettres gothiques, numerous woodcuts; crimson morocco extra, gilt edges, by Niedrée Lyon, Olivier Arnoulett, 1532 20 0 0
 Antoine de la Salle, who is said to have written this book, can hardly have been more than the compiler and editor of the tales. There is nothing improbable or incongruous in the old statement that they were narrated from time to time by various members of the Dauphin's (afterwards Louis XI) court at their assemblages during the six years of his exile in Burgundy (1455-61).
- 134 MASUCCIO. IL NOVELLINO di Massuccio Salernitano nel qvale si contengono cinqvanta novelle, sm. 4to. fine copy in red morocco extra, gilt edges, by Trautz-Bauzonnet Venetia, nella officina Gregoriana, 1522 12 12 0
 With a dedication from L. Paulo Rosello to Hieronimo Soranzo, in which he claims the credit of having resuscitated the *gia quasi morte* novels of Masuccio. Rosello seems to have forgotten that at least six editions had preceded his own, since the appearance of the first at Naples in 1476.
 In the opening of the fourteenth novel, the author speaks of Tommaso Mariconda as his grandfather; and there can be little doubt that their names were identical. The novelist was called Masuccio, as equivalent to "Big Tom."
 The customs of the court of Naples in the middle of the fifteenth century are more warmly depicted by Masuccio than by any other writer.
- 135 MASUCCIO. Le cinqvanta Nouelli di Massuccio Salernitano intitolate il Nouellino . . . 12mo. title within woodcut border, red morocco extra, gilt edges, by Lortic Vinegia per Marchion Sessa, 1531 6 10 0
 A rare and well-regarded edition, with the cat-and-mouse woodcut as Sessa's emblem.

- 136 SABADINO. Ioannis Sabadini de arientis Bononiensis . . facetiarū portarū opus, Italice, sm. folio, FIRST EDITION of this celebrated collection of *Erotic Novels*, a very fine large copy; from the library of PIRCKHEIMER, with a rough decorative coloured design occupying the borders of the first two pages, from the hand of ALBERT DÜREE; olive morocco extra, gilt edges, by Bedford, EXCEEDINGLY RARE
Impressa nella illustre citta de bologna per Henrico de Bolonia . . 1483
The only other copies of this exceedingly rare book that have occurred for sale by auction, are the two mentioned by Brunet, viz., the Pinelli copy, which wanted the last 40 leaves, and the Wilbraham copy, very badly cut down.
This one is BILBALD PIRKHEYMER's copy, the first page of text and the blank page preceding it being painted for him with a frontispiece and borders in which the Pirkheymer arms are twice represented, in one case with dragons for supporters, with angels in the other. The date of 1498 appears on the pediment of one of the architectural ornaments. This was evidently intended to be the basis of a grand illuminated border, and, although roughly jotted down, is almost certainly an ornamental cartoon of ALBERT DÜREE.
The volume passed into the possession of Thomas Earl of Arundel (about 1630), and through his great-grandson Henry Howard Duke of Norfolk into that of the Royal Society in 1681; and became mine in 1878, until it was bought by the late Mr. Cheney.
- 137 SABADINO. Porretane di M. Sahadino Bolognese dove si narra Nouelle settantauna . . 12mo. veau fauve extra, gilt edges, by Bedford
Verona, 1540 1 4 0
- 138 ——— the same, a fine large copy in old calf gilt 1540 1 5 0
- 139 DAS BUCH DER LIEBE, Inhaltendt Herrliche Schöne Historien Allerley Alten vnd newen Exempel . . folio, upwards of 370 woodcuts, many of them by Jost Amman; the title in facsimile; blue morocco super-extra, gilt borders, gilt marbled edges, by R. Petit, with the Seillière arms *Frankfort am Mayn, Sigmund Carl Feyerabendt, 1587*
A very scarce and valuable volume, containing thirteen popular romances—the first collection of this kind that was made.
The language is pleasantly quaint: described as *zierliche deutsche Sprach* on the title-page.
The contents are:—1, Keyser Octavianus; 2, die schöne Magelona; 4, der Ritter Galmy aus Schottenland; 5, Herr Tristant; 6, Camilli und Emilie; 7, Florio und Biancefflora; 8, Theagene and Charicia; 9, Gabriotto und Reinhart; 10, die edle Melusina; 11, der Ritter vom Thurn; 12, Ritter Pontus; 13, Herzog Herpin; 14, Wigolein vom Rade.
- 140 FABLIAUX ET CONTES des poetes François des xi-xv Siècles, publiés par Barbazan, nouvelle édition augmentée par Méon, 4 vols. large 8vo. LARGE PAPER, with a double set of the plates (avant et avec lettres) olive morocco extra, gilt edges *Paris, 1808* 10 0 0
- 141 FABLIAUX ou Contes, Fables, et Romans du xii et du xiii Siècle, traduits ou extraits par LEGRAND D'AUSSY, troisième édition, augmentée, 5 vols. 8vo. with beautiful plates after the designs of Moreau le jeune and Desenne; hf. red morocco, gilt tops, uncut *Paris, 1829* 5 5 0
- 142 ——— another copy, calf extra, gilt edges, by J. Clarke 1829 7 10 0
- 143 ——— the same, 5 vols. roy. 8vo. LARGE PAPER, with a double set of the plates, the superior kind being Proofs on India Paper; green morocco super-extra, gilt edges, with the arms of Lord Clare on the sides 1829 40 0 0
- 144 MARIE DE FRANCE, poète anglo-normand du xiii siècle, Poésies ou Recueil de Lais, Fables, et autres productions de cette femme célèbre publiées par B. de Roquefort, 2 vols. 8vo. plates (with a duplicate set of unlettered proofs), sd. *Paris, 1820* 1 16 0
- 145 THOMS (William J.) Collection of EARLY PROSE ROMANCES, 3 vols. sm. 8vo. red morocco extra, gilt edges (by Lloyd) 1828 3 16 0
- 146 ——— Early English Prose Romances, with bibliographical and historical introductions, second edition enlarged, 3 vols. sm. 8vo. hf. bd. uncut 1858 0 15 0
CONTENTS: Robert the Deuyll, Thomas a Reading, Frier Bacon, Frier Rush, Virgilius, Robin Hood, George a Green, Tom a Lincolne, Helyas the Knight of the Swanne, Doctor Faustus, Second report of Doctor Faustus. Some of these are compositions of the late sixteenth century, but the others belong to mediæval literature.

147	PERCY SOCIETY: Reprints of Early English Poetry, Ballads, and Popular Literature of the Middle Ages, edited from original Manuscripts and scarce Publications, and issued by the PERCY SOCIETY, 94 parts, complete, forming 30 vols. with the SUPPRESSED TRACTS, "Quipps for a new-fangled Gentlewoman," and Bansley's "Pride and Abuse of Women"—together 96 parts, sm. 8vo. <i>all in parts, uncut</i>	1840-52	18 0 0
<i>One of the volumes is an interesting "Selection of Latin Stories from MSS. of the 18th and 14th Centuries, edited by Thomas Wright."</i>			
148	CHAP-BOOKS: MAUNDEVILLE. Voyages and Travels of Sir John Mandevile, Knight, <i>curious woodcuts</i>	1696	
	BEVIS. The Famous and renowned History of Sir Bevis, of Southampton, <i>woodcuts</i>	1689	
	NINE WORTHIES. The Famous and renowned History of the Nine Worthies	(about 1690)	
	TOM A LINCOLN. The most pleasant History of Tom a Lincoln, that ever renowned soldier, the Red-Rose Knight	1703	
	MONTELION. The Famous History of Montelion, Knight of the Oracle	(1700?)	
	HERCULES. The Famous and renowned History of the Life and glorious Actions of the mighty Hercules of Greece, <i>woodcut</i> (1700?)		
	PATIENT GRISSEL. The true and admirable History of the noble Marquis of Salus and Patient Grissel	1703	
	FAUST. The History of the damnable Life and deserved death of Dr. John Faustus . . translated into English by P. R., <i>woodcut on title</i>	(about 1690)	
	— 8 pieces in 1 vol. sm. 4to. <i>Dr. Richard Farmer's copy with his autograph note; bound in olive morocco, with morocco lining (by Lewis; the arms of Lord Clare on the sides)</i>	1689-1703	16 16 0
149	RECUEIL DE RÉ-IMPRESSIONS OU ÉDITIONS, en lettres gothiques, de vieux livres populaires (Romans, Mystères, Facéties, Poésies, Proverbes), par A. V., Francisque-Michel, et d'autres, 24 volumes in square 12mo. <i>hf. red morocco, gilt tops, uncut</i>	Paris, Craplet, Lahure, etc. 1838-58	7 10 0
	ROMANS: Listoyer de Pierre de Provence	Nativité de nostre Seigneur	
	Romans de Richart filz d'Robert le diable	Miracle de nostre Dame de la Marquise de la Gaudine	
	Roman de Edipus	Guerre et debat entre la langue, les membres, et le ventre	
	Le Chevalier delibéré fait par Oliuier de la Marche	FACÉTIES, Poésies, etc.: Grans regrets et complainte de madamoysele du pallais	
	Lhystoire plaisante de Syperis de Vineaulx	Maistre Aliborum qui de tout se meale	
	Mirouer des Femmes vertueuses . . Griselidis . . Jehanne Pucelle	M. Hambrelin serviteur de maistre Aliborum	
	Croniques du geant Gargantua	Les sept Marchans de Naples	
	Mystères: Miracle de nostre Dame de Berthe femme du roy Pepin	Gringore (Pierre) Testament de Lucifer	
	Mystere de Monseigneur Saint Martin	Taillevent (Michault) Songe de la Thoison d'Or	
	La grant Danse Macabre	Froissart (Jehan) Trette de moralite et sappelle le Temple donnour	
	Bigorne qui mange les hommes qui font le commandement de leurs femmes	Plusieurs belles chansons	
	Moralité de l'Assomption, par Jan Parmentier	Les Proverbes communs	
150	BIBLIOTHEQUE BLEUE (réimpression de Romans de chevalerie des 12-16 Siècles), 21 parts in 1 vol. sm. folio, <i>several woodcuts, hf. calf</i> Paris, 1859-62		1 10 0
	These reprints (or rather abridgments) were completed in thirty parts, all separately issued. The above collection comprises; Amadis de Gaule, series 1, 2, 3, 6 (out of 7); Tristan, Ogier, Quatre Fils Aymon, Huon de Bordeaux, Buxando-le-nain (Amadis de Grèce), Lancelot du Lac, Berthe aux grands pieds, Aucassin et Nicolette, Alboufaris, (Antar), Baudouin le Diable, Genevieve de Brabant, Galien restauré, Babouc, Fier-à-Bras, Voyages de Scarmentado, Geoffroy à la grant Dent, Petit Jehan de Saintré.		

151	BIBLIOTHÈQUE BLEUE. Histoire de Fortunatus, suivi de celle des Enfants de Fortunatus, sm. 8vo. <i>hf. red morocco, gilt top, uncut</i> Paris (about 1875)	0 3 6
152	— Histoire le Robert le Diable . . Richard sans Peur . . et de Pierre de Provence et la belle Maguelonne, sm. 8vo. <i>hf. red morocco, gilt top, uncut</i> ib. (about 1875)	0 3 6
153	ROMAN DE ROBERT LE DIABLE, en vers du 13e Siècle publié pour la première fois d'après les MSS. par G. S. Trébutien, <i>woodcuts</i> , 1837—Chronique de Turpin (réimprimée en lettres gothiques d'après l'édition de 1527), 1835—2 vols. in 1, 4to. <i>hf. morocco gilt</i> Paris, 1865-37	1 1 0

IV. ANCIENT APOLOGUES IN MEDIEVAL FORMS, AND GROTESQUE STORIES.

154	BERGER DE XIVREY (Jules) Traditions Tératologiques ou récits de l'antiquité et du moyen-age en Occident sur quelques points de la Fable, du merveilleux, etc. 8vo. <i>bds.</i> Paris, 1836	0 6 0
155	Poésies Inédites du Moyen-Age précédées d'une histoire de la Fable Esopique, par Edelstand Du Méril, 8vo. <i>cloth</i> Paris, 1854	0 3 6
156	ROBERT (A. C. M.) FABLES INÉDITES des XII, XIII, et XIV Siècles, et Fables de La Fontaine rapprochées de celles de tous les auteurs qui avoient, avant lui, traité les mêmes sujets, 2 vols. 1825—ESSAI sur les Fables Indiennes, et sur leur introduction en Europe, par Loiseleur Deslongchamps . . pour servir d'introduction aux Fables publiées par M. Robert, 1838—together 3 vols. 8vo. <i>Grand Papier vélin, portrait of La Fontaine and 94 plates, after ancient French MSS. hf. russia gilt, uncut</i> Paris, 1825-38	5 0 0
157	ROBERT (A. C. M.) FABLES INÉDITES des XII, XIII, et XIV Siècles, 2 vols. 8vo. <i>unlettered proof portrait of La Fontaine, 4 facsimiles, and 90 plates, coloured and illuminated in exact reproduction of the original MSS.; red morocco super extra, broad borders of gold, gilt edges, by Wright</i> Paris, 1825	21 0 0
	Only two copies were issued in this style.	
158	WAGENER (A.) Essai sur les rapports qui existent entre les Apologues de l'Inde et les Apologues de la Grèce (Bruxelles, 1852)—Reiffenberg (Baron de) le Chevalier au Cygne, <i>frontispiece</i> , 1846—Reiffenberg, Godefroi de Bonillon, Suite du Chevalier au Cygne, 1848—Gantier de Tournay, Gilles de Chin, poème du XIV Siècle publié par Reiffenberg, 1847—4 vols. in 1, 4to. <i>hf. bd.</i> Bruxelles, 1846-52	1 5 0
159	ÆSOP. VITA, & FABELLÆ ÆSOPI cum interpretatione latina . . Gabriæ fabellæ tres & quadraginta . . etc. <i>Gr. et Lat.</i> 3 parts in 1 vol. sm. folio, <i>old English calf gilt, fine copy Venetiis apud Aldum</i> , 1505 The Syston Park copy fetched £20. 10s.	12 0 0
	The wonderful and early popularity of the Æsopian Fables in Western Europe is shown by the circumstance that the Latin collection in prose attributed to "Romulus" made its appearance in the eleventh century, and that the metrical Ysopet of Marie de France (about 1220) was rendered from an English version attributed to "Alfred." The Latin book was frequently printed in the fifteenth century. It had probably been derived by a succession of recompilations from Phædrus, and had thus led to the disuse and disappearance (for a time) of the Roman freedman's Fables in verse. It is undeniable that a person called Æsop lived in Asia Minor in the sixth century before Christ, and that in the fifth and fourth century his name was known to Greek writers as that of a fabulist or moralist. No fragment of his work has survived, but in the time of Augustus, Phædrus composed his Latin Fables from it, and soon afterwards Babrios put whatever text he used into Greek verse. The same fate befel Babrios as Phædrus: someone reduced his metre to prose, and as the true Phædrus was only re-discovered at the end of the sixteenth century, so the true Babrios was not re-discovered till the beginning of the present century. The vulgarised prose Greek, with an apocryphal life of Æsop attached, was current in Eastern Europe in the thirteenth century, and was edited by Maximus Planudes	2 *

in the early part of the fourteenth century. The text of Planudes is the one printed as *Æsop* in 1498, 1505, and frequently afterwards. A translation of the Life into Latin, made by Rimicius or Ranutius in the middle of the fourteenth was usually prefixed to the early printed editions of the old Latin *Æsop* in prose.

The Sanscrit Panchatantra and Hitopadesa are comparatively modern texts by the side of the oldest *Æsopian* literature; but they are supposed to represent a more ancient form, in which the Hindu compiler called himself Vaidava (corrupted in later Oriental versions into Baidaba, or Bidpay).

- 160 ESOPUS.—(*On recto of second leaf:*) *Vita Esopi fabulatoris clarissimi e greco latina per Rinucium fa | cta ad reuerendissimū Patrem dominū Anthoniū tituli sancti Chry | sogni presbiterum Cardinalem*—(*At end, on reverse of 114th leaf:*) . . . *Iusus Finis diuersarum fabularum, sm. folio, Gothic letter, large woodcut of Esopus on obverse of first leaf, and numerous rude woodcuts throughout the volume, superbly large and fine copy, in old English calf S. n. (? Ant. Koburger, circ. 1476)* 80 0 0

AN UNDESCRIBED EDITION, of which only one other copy is known. The letter-press is in a beautiful clear-cut Gothic resembling Koburger's, or that of some of the best Basel printers. The large initials are florested, white on black, and are like those which were used afterwards by Michel Furter at Basel.—There are 114 leaves, with signatures a to q : in quires of eight and of six leaves (a, c, e, g, i, l, n, p, q, in eights; the rest in sixes). The portrait of *Æsop* is on the front of the first leaf; the reverse is blank. The first line on the second leaf ends with the words "Rinucium fa," and the last line ends "Qui dum men."

Besides the old prose text of "Romulus," this edition contains also the early Latin *Æsop* in verse attributed to "Galfridus," and supposed to have been written in the twelfth century. Along with them, we find the Fables of Avianus, and a number of miscellaneous additions (Extravagantes, Collectæ, and a few fables from Planudes by Rimicius).

- 161 ÆSOP. DER TEUTSCH ESOPUS, sm. folio, Gothic letter, double columns; numerous woodcuts, including the large and curious figure of *Æsop* which appears on both the obverse and the reverse of the title-leaf; four leaves wanting and a fifth slightly defective hf. bd. *Angepurg, Hanns Schönsperger, 1498* 4 0 0

The life of *Æsop* is followed by the set of Fables which passed under his name rendered from the Latin of "Romulus"; then succeed the extra-*Æsopian* fables; the fables of Rimicius, newly Germanised; Avianus; Miscellaneous fables; Index.

- 162 AESOPI Fabulae cum Interpretatione. Vulgari: & figuris acri-cura (*sic*) emendate (emendavit Bartholomaeus Maschara, prefatus est Vincen-tius Metellus), sm. 4to. numerous woodcuts, blue morocco extra, borders of gold, gilt edges (by Mackenzie), from the Yemenis library *Milano, 1554* 4 4 0

The fables are in Latin verse, and profess to be an entirely new version from the Greek. Each couplet is followed by an analytical rendering in Italian.

The woodcuts are somewhat coarse in execution, but the design is strikingly excellent in most of them.

- 163 LES FABLES ET LA VIE D'ESOPE Phrygien, Traduites de nouueau en Françoys selon la verité Grecque, 16mo. printed in a very elegant type (*lettres de civilité*), citron morocco extra, gilt edges, by *Bausonnet Anvers, chez Iehan Bellere, 1561* 12 12 0

The author of this translation in prose is not named. Whoever he was, it is certain that he was a master of French style.

- 164 VOLGARIZZAMENTO (il) delle Favole di Galfredo dette di Esopo, testo di lingua, edito per cura di Gaetano Ghivizzani, 3 vols. in 1, 8vo. LARGE PAPER, hf. bd. uncut *Bologna, 1866-67* 1 0 0

A text in Italian prose, supposed to have been derived from the metrical Latin *Æsop* ascribed to Galfridus. The oldest MSS. are of the fourteenth century. Only two Large Paper copies were printed. There is a long historical preface by the editor.

- 165 BIDPAY'S FABLES. DIRECTORIUM HUMANE VITE ALIAS PARABOLE ANTIQUORU SAPIENTU, sm. folio, gothic letter, 82 leaves, with 119 rude woodcuts, fine copy in red morocco gilt, gilt and marbled edges, from Lord Crawford's library *Sine nota (Strassburg, Johann Pryss, about 1484-85)* 30 0 0

Bound by Duru, in 1847.

First Edition of a book of world-wide renown. The Book of Sendebar, Kalila and Dimna, the Hitopadesa, the Panchatantra, and the Directorium, or Pilpay's Fables, are all of identical character and substance. The actual Indian original is no longer in existence, but is represented by the two Sanscrit works above mentioned.

MEDIEVAL LITERATURE: BIDPAI, DIALOGUES OF CREATURES. 33

A Pahlavi version existed in the sixth century after Christ, and a Syriac and an Arabic version were derived from it not long afterwards. From Syriac it was rabbinized into literary Hebrew; and in the thirteenth century John of Capua, a converted Jew, translated the Hebrew Sendebar into the Latin Directorium.

The headings of the pages are in Roman numerals, that being the criterion which Brunet gives for determining the first edition.

- | | | | | | | |
|-----|---------------------------------------|--|--|----|---|---|
| 166 | BIDPAY. | <i>Fol. 1 verso : Register in das buch der weisen . . . Colophon :</i>
Hie endet sich DAS BUCH DER WEISHEIT oder der alten weisen. von
anbeginne der welt von geschlecht zu geschlechte, sm. folio, printed in
Gothic letter, 35 lines per page, with about 120 full-page woodcuts; fine
copy in dark brown morocco super-extra, vellum fly-leaves, gilt edges, by
Chambolle-Duru | <i>Das hat gedruckt Unrad Dinckmut zu</i>
<i>Vlm . . . M.cccc.lxxv. . . (1485)</i> | 60 | 0 | 0 |
| | | The woodcuts are not copies of those in the Directorium, but are much larger
and more meritorious designs; drawn with simplicity and vigour, and bearing a
strong stamp of individual character. | | | | |
| 167 | DER ALTEN WEISENN | exempel sprüch, mit vil schönen Beyspilen vnd
figuren erleuchtet . . . sm. folio, 114 woodcuts by an artist of the Strassburg
school; hf. bd. | <i>Strassburg, Jacob Frölich, 1545</i> | 7 | 0 | 0 |
| | | This is not the Seven Wise Masters, but another edition of the <i>Buch der Weisheit</i>
described above. The woodcuts are new compositions of the same subjects as
illustrated in that. | | | | |
| 168 | DIALOGUS CREATURARUM. | <i>Fol. 1: (P)refacio i libru qui
dicit' dyalog' creaturarū moralizat' omni materie morali iocūdo et
edificatio modo applicabilis Incipit feliciter . . . Fol. 10: Dyalogus
creatuarū optimo moralizatus . . . sm. folio, First Edition, Gothic letter,
102 leaves, 34 lines per full page, with 124 curious woodcuts, the first
page of text decorated with a woodcut border and initial; hf. bd. with the
arms and ex libris of the Bunau library on the sides</i> | <i>... Per gerardum leeu in opido goudensi . . . Anno domini millesimo
quadragecentesimo octuagesimo . . . G LEEV . . . (1480)</i> | 16 | 0 | 0 |
| | | In this copy four leaves are supplied in a hand nearly contemporaneous with
the book and containing neat drawings in place of the woodcuts. | | | | |
| 169 | — | the same, sm. folio, perfect; a little wormed, otherwise a fine large
copy in old calf | 1480 | 32 | 0 | 0 |
| | | The signatures of Thomas Ireland, Nicholas Stokesley, Bartholomew Kirkbyes,
and Robert Thacker, all written in this volume between 1500 and 1570, attest its
early arrival in England. There are a few English glosses in the writing of the
earliest owner, Thomas Ireland. | | | | |
| 170 | THE DIALOGUES OF CREATURES MORALYSED. | Applyably
and edificatlyfly, to euery mery and iocunde mater, of late trāslated out
of latyn into our Englysshe tonge right profitable to the gouernaunce
of man. And they be to sell, vpō Powlys churche yarde. Small 4to.
black letter, with numerous curious woodcuts, a few leaves at the end very
slightly wormed, otherwise a fine large copy, old English red morocco extra,
gilt edges | [Sine notā] | 63 | 0 | 0 |
| | | EXCESSIVELY RARE; the first English edition. According to Lowndes, it is
supposed to have been "printed, if not translated, by John Rastell." The compiler
of the Huth Catalogue, however, says, "It was probably printed at Paris," and later
than 1520, to which date the British Museum Catalogue assigns it. Hazlitt suggests
Thelman Kerver of Paris as the printer. | | | | |
| | | Collation: *, A-X, and AA-TT, in fours (the last leaf containing only two
woodcuts). | | | | |
| | | This copy belonged to Sir Thomas Smith in 1550 (it cost him fourteen pence),
and has his signature on the last page. The name is written with y, instead of i,
and the T and S are united in a sort of monogram. In 1790 the book belonged to
George Steevens. | | | | |
| | | A MS. in the Bibliothèque Nationale has a colophon ascribing this work to
<i>magnus Nicola qui dicebatur Pergaminus qui fuit homo valde expertus in curis
magnum. Such a personage is unknown otherwise to literary history. The book,
whoever was its author, seems to be a composition of the latter part of the thirteenth
century. It is a body of moral precepts illustrated by apophyses in which talking
animals are the prominent feature.</i> | | | | |

171 GESTA ROMANORUM. [Front of a2:] Ex gestis romanor' hystorie notables de viciis virtutibusq; tractantes, cum applicationib' moralisatis & mysticis. Incipiunt feliciter. Small 4to. gothic letter, a very large copy, <i>russia</i>	Colophon: <i>Gesta romanorum, cum quibusdā aliis hystoriis . . . hic finem habent . . . Impressit Ioannes de westfalia Alma in vniuersitate Louaniensi (about 1480-84)</i>	9 0 0
	RARE. Collation: a-kk, in eights, except y and hh which are in sixes (a1 and hh 6 having been blank). The colophon is on the obverse of hh 5. Fetched in the Towneley sale £18. 7s 6d.	
	This is believed to be the third edition of the <i>Gesta Romanorum</i> , having been preceded only by the Utrecht edition of Keteler and the Cologne edition of Ther Hoernen (<i>sine nota</i>).	
172 GESTA ROMANORUM. <i>Gesta romanor' cū applicatiōibus mo ralisatis & mysticis, sm. folio, gothic letter, very large and fine copy in brown morocco extra, gilt edges, with many uncut leaves, by Clarke and Bedford</i>	<i>s. l. & a. (Coloniae, circa 1490)</i>	7 10 0
	Title; folios i-xciii, numbered; Tabula, 6 leaves. Although it would seem from Hain and Brunet that this book was printed at Cologne, the numerals and the F in "folium" at the top of the pages, look very like Strassburg type.	
	Moral precepts, fortified with warning examples in the form of stories, many of which are rather <i>graveleux</i> , but almost all curious and interesting. Some of them are derived from sources no less innocent than the Bidpai fables, and some are from real events of the early Middle Ages.	
	The Benedictine Petrus Berchorius, prior of St. Eloi, at Paris, is believed to have been the compiler of the <i>Gesta Romanorum</i> , about 1340; but there are variations in the printed editions which show that the work passed through the hands of one or more editors in the second half of the fifteenth century, who took liberties in the way of addition and omission.	
173 GESTA ROMANORUM. The Old English versions of the <i>Gesta Romanorum</i> , edited for the first time from MSS. in the British Museum and University Library, Cambridge, with an introduction and notes by Sir Frederic Madden, stout 4to. hf. bd. <i>uncut Roxburghe Club, 1838</i>		3 16 0
	An English translation made in the fifteenth century from the Latin text of a rifacimento or recompilement of the <i>Gesta</i> which had appeared in England towards the end of the fourteenth century.	
174 THE FOX ROMANCE. LE ROMAN DU RENART, publié d'après les MSS. de la Bibliothèque du Roi, par D. M. Méon, avec Glossaire, 4 vols. numerous plates, 1826—SUPPLÉMENT par P. Chabaille, facsimile, 1835—ROTHE (A.) les Romans du Renard examinés, analysés, et comparés, 1845—together 6 vols. 8vo. <i>calf extra, gilt edges Paris, 1826</i>		3 3 0
175 LE ROMAN DU RENART, 4 vols. large 8vo. <i>Grand Papier de Hollande, with a double set of the plates: proofs before letters and etchings; calf</i>	1826	2 16 0
176 REINHART FUCHS von JACOB GRIMM, 8vo. pp. cccvii and 454, hf. <i>calf Berlin, 1834</i>		0 5 0
	A wonderful treasury of knowledge on the subject. It comprises all the old texts in Latin, German, and Flemish, some of which were written in the earlier part of the twelfth century.	
177 REINAERT DE VOS, episich fabeldicht van de twaelfde en dertiende Eeuw, met Anmerkingen van J. F. Willems, roy. 8vo. 13 plates on India Paper, hf. <i>calf Gent, 1836</i>		0 10 0
178 ——— tweede Druk, roy. 8vo. 14 plates, brown morocco, gilt edges	<i>Gent, 1850</i>	0 7 6
	In the <i>tweede Druk</i> a Nabericht is added with a single extra plate. This Flemish poem was written by Willem, about A.D. 1240-50, and completed by another Flemish poet some thirty or forty years later.	
179 REINAERT, Willems Gedicht van den Vos Reinaerde und die Umarbeitung und Fortsetzung, herausgegeben und erläutert von Ernst Martin, 8vo. hf. <i>calf Paderborn, 1874</i>		0 5 0
	The best critical edition of the Flemish poem or poems.	
180 ROMAN DU RENARD, traduit d'après un texte flamand du xiiie Siècle, édité par J. F. Willems; augmenté d'une analyse . . . par Octave Delepierre, 8vo. hf. <i>calf neat Bruxelles, 1857</i>		0 5 0

- 181 De Warheyt my gantz fremde ys,
 De Truwe gar seitzē, dat ys gewiss.
REYNKE VOSS DE OLDE, nyge gedrucket, mit sidlikem vorstande und
 schonen figuren, erluchtet unde vorbetert, small 4to. curious woodcut
 title in red and black, and upwards of 50 fine woodcuts, fine clean copy,
 in sound old calf, gilt edges *Rostock, Ludowich Dietz, 1549-53* 25 0 0
 This copy has the extremely rare Register, 8 leaves, which having been printed
 four years later than the book itself found its way into only a few copies. It is an
 edition of the highest rarity, and contains the text of the poem as freely translated
 into Low Saxon under the name of Heinrich van Alkmar.
 One of the smaller woodcuts is signed with the monogram of MB.
- 182 **REYNIKE VOSZ DE OLDE**, nyge gedruecket, mit sydlykem vorstande,
 und schoenen Figuren erluechitet und vorbetert, small 4to. numerous
 woodcuts, fine copy in brown morocco extra, gilt edges, by Bedford
 Franckfurt am Meyn, David Zephelius, 1562 20 0 0
 A reimpresion of the Rostock edition; the larger woodcuts copied, but with a
 minor degree of skill. The small woodcuts (single-figures, and simply ornamented)
 which appear throughout the commentary in the 1549 book were omitted here.
- 183 **REYNEKE VOSZ DE OLDE**, nye gedrucket . . . sm. 4to. woodcuts, vellum
 *Rostock, by Stephan Möllerman. In Vorlegginge Laurentz
 Albrechts, Bockhändler in Lübeck, 1592* 4 0 0
 Exactly like the edition of 1549, and with woodcuts from the same blocks as in
 that. The only thing omitted in the reimpresion was the six leaves of Register.
- 184 **REYNARD THE FOX** (The Most Delectable History of) newly corrected and
 purged, from all grossness in phrase and matter . . . to which may now
 be added a Second Part of the said History; as also the Shifts of
 Reynardine the son of Reynard the Fox, 3 vols. in 1, small 4to. numerous
 rude woodcuts, bearing the initials of the publisher himself (*Edward
 Brewster*), calf 1701-1681-1684 6 0 0
 First editions of the second and third parts, which are purely English
 productions. The first printed Flemish version of Reynke de Vos was in prose; it
 was published by Geraert Leeuw at Gouda in 1479; from which edition Caxton drew
 his English translation (also in prose) which was printed in 1481. From that time
 the book was repeated in many editions, frequently suffering improvement from the
 hands of the editors and printers. When the anonymous author of the Reynardine
 (probably Edward Brewster) undertook to bring out his continuation in 1681, he
 treated the original Reynard as a first part only.
 It is more than probable that the original elements of this ancient fable were
 known as ballads among the Franks in the time of Karl the Great, and that after the
 division of the empire, they passed into Latin and French forms as popular stories.
 The oldest existing MS. is the *Iengrimus* in Latin, written in Flanders about 1120,
 but a corresponding French text of equal antiquity probably underlies the extensive
 Roman du Renard which was built up in the fourteenth century from a number of
 separate poems composed by various trouvères in the twelfth and thirteenth.—The
 oldest German MSS. are fragmentary, and the first of them was written about 1150
 (it has been published by Grimm), but it was derived from the French. So also were
 the Flemish poem by Willelmus Clericus, written in the early part of the thirteenth
 century (published by Willems and better by Ernst Martin), and the Latin verse
 translation from Willelmus (printed at Utrecht in 1478); as well as the Flemish
 prose Historie van Reynaert (printed at Gouda in 1479). From the latter Caxton's
 Reynart of 1481 was translated.—A Low German Reynke de Vos, in verse, first
 printed in 1498, was also probably translated from the Flemish; and out of this all the
 popular editions of the story, in whatever language, published during the sixteenth,
 seventeenth, and eighteenth centuries, were drawn.
 The Reynart (which has furnished at least the name of the chief hero in the Four
 Sons of Aymon) supplied the French language with its only existing word for *fox*
 (renard); the older term, *vulpis*, *gourpil*, or *goupil*, which was driven out by *renard*,
 seldom making its appearance after the beginning of the thirteenth century. The
 name of Isengrim was not equally fortunate, although about 1120 Guibert de Nogent
 used the word "isengrinum . . . sic enim aliqui solent appellare lupos."
- 185 **SEVEN SAGES.** Fol. 2: Incipit HISTORIA SEPTEM SAPIENTUM ROME
 . . . sm. 4to. Gothic letter, 79 leaves, 27 lines per page; with 4 full-
 page woodcuts, multiplied by repetition to 18; a few letters torn away
 on the eighth leaf; blue morocco extra, gilt edges, VERY RARE
 S. n. (Gouda, Gheraert Leeu, 1479-80) 40 0 0
 No copy is known in the Dutch libraries; it is described in Mr. Campbell's
 Annales from one in the Cambridge University library. The book was unknown to
 Brunet and his continuator.

- 186 ROMAN DES SEPT SAGES DE ROME (AVEC LES SUITES :
MAEQUES, Senechal de Rome, et LAURIN fils de Marques), sm. folio,
MS. in vellum, 212 leaves, double columns, with numerous illuminated
capital letters, and 8 Miniatures of small size ; bound in brown morocco
extra, gilt edges, by Belz-Niedrée About A.D. 1300 52 10 0
- A very precious volume of exceptionally rare character. The two Romances of Chivalry (which, however, form one corpus) have never been published. They are attached to the ancient story through Cato (one of the Seven Sages), who has a son called Catonet elsewhere, but here called Marques or Mark, who in course of time undergoes the same kind of accusations, trials, and triumph as the King's son in the original Seven Sages. He is then made Seneschal of Rome, and the chivalric portion of the romance begins, which is full of charming pictures of Love and War. Marques becomes King of Aragon, and his son Laurin Emperor of Constantinople. The episodes are delightful, the female characters are finely drawn, and the combats described with wonderful vividness; but the general plot is confused, and sadly deficient in theunities. The scene is partly laid in Britain, at the court of King Arthur. A long autograph description by Paulin Paris (beautifully written on twelve pages of small 4to. note paper) is inserted loosely in the volume, and explains the present arrangement of the MS. and the extent of the lacunes observable in it. Of the Sept Sages, according to him, only the first and the last leaf are missing.
- The language is pure Picard, and contains a number of forms which have not been registered in the vocabularies. Indeed, this MS. alone would serve to furnish a glossary of considerable interest and linguistic value, and a store of grammatical rules no less important. We may instance *fac* and *fach* for (*je*) *fais*, *iehui* for *aujourd'hui*; *comme* used for *que* after the comparative; *dou* and *sour* for *du* and *sur*; *cancon=chanson*; and a phrase like *con sui adure eure nee=commé (que) je suis à dure heure née*. On the eighth leaf we find the word *mi lieue engleske=half an English league*. This seems to point to a Norman hand in the composition; but the transcriber must have been a Fleming from his peculiar *ij* method of writing combinations like *nai je*, or words in which the *i* is (often unnecessarily) doubled. *Le* is a feminine singular form; *duskes* is always used for *jusque*; *solau coucant, iluckes, sour les hankes*, are curious-looking forms.
- There is no copy in the British Museum.
- 187 LI ROMANS DES SEPT SAGES (altfranzösisch) nach der Pariser Handschrift
herausgegeben von Hein. Adalb. Keller, 8vo. Fine Paper, calf extra,
gilt edges, by Clarke and Bedford Tübingen, 1836 0 10 6
- 188 IL LIBRO DEI SETTE SAVV di Roma, testo dil lingua, con prefazione d'Alessandro
d'Ancona, 8vo. hf. calf, lettered " Pamphlets " Pisa, 1864 0 7 6
- An old Italian text printed from the fourteenth century MS.; bound up with
Comparetti, *Osservazioni intorno al libro*, Pisa, 1865, and Picchioni, *del senso allegorico
della Divina Comedia*, Basilea, 1857.
- 189 LOISELEUR DES LONGCHAMPS (A.) Essai sur les Fables Indiennes et sur leur
introduction en Europe, suivi du Roman des Sept Sages de Rome, en
prose, publié par Le Roux de Lincy, 8vo. hf. calf gilt Paris, 1838 0 7 6
- That the Seven Sages is of Oriental origin is universally admitted, but the existing Western forms are older than any surviving Eastern texts. The Arabic historian, Masudi, in the middle of the tenth century, describes the Seven Wazirs as having been written by Sindibad in the time of Cyrus. The statement suffices to show that the book was read in Persian or Arabic about a thousand years ago. The Arabian Nights (Alf Lails) contains in Arabic an abridgment, probably of comparatively recent compilation, of the Persian text published in the fourteenth century. A Hebrew-Rabbinical translation of the book of Sindibad (called Mishle Sendebar) exists in MS., which must have been composed before the twelfth century. A Greek version, bearing the name of Syntipas, translated probably in the thirteenth century from a Syriac text (no longer extant), is also found in MS., and has been printed. The well-known Latin text, entitled " Historia de Rege et Septem Sapientibus," was a version made (either from the Hebrew or the Syriac) in the twelfth century by Dans Jehana, a White Monk of the Abbey of Haute-Selve, and the French metrical translation, called Dolopathos, was rendered from the Latin, in the thirteenth century, by the trouvère Hebers.
- Out of the Latin or the French all the kindred literature of later ages was derived.
- 190 VIRGIL THE ENCHANTER. Cy commencent LES FAITZ MERVEILLEUX
DE VIRGILLE. [Head of A ii:] Cy cōmence les ditz de virgille et les
merveilleus quil fist estant a romme, sm. 4to. Gothic letter, with woodcuts;
blue morocco extra, gilt edges, by Baudonnet Paris par Iehan trepperel (vers 1510) 18 18 0
- First known edition; extremely rare. This copy sold for 1820 francs in the
Yemeniz sale.
- Romulus built Rome, his brother Remus built Reims. Romulus was jealous and

slew Remus; the son of Remus slew Romulus, and the line of Remus continued the imperial dynasty of Rome. Virgil the necromancer was related to Remus, and performed great deeds of magic. This wondrous wizard sprang probably from an odd combination of Merlin, the *Sorites Virgiliana*, and the *Sept Sages de Rome*.

- 191 MARCULFUS. DIALOGUS SALOMO- | NIS ET MARCOLFI. | (C) Vm staret
Salomon sup soliū danid | pris sui. . . sm. 4to. gothic letter, 11 leaves,
34 and 35 lines per page, oak boards covered with blackened vellum
s. n. (Eustadii, M. Reiser, circ. 1475) 4 0 0

A grotesque romance of great antiquity, of which there is certain evidence that it was a popular book in the tenth century. The dialogues between Solomon and Marculfus (a deformed jester like Æsop) form a sort of parody upon the Proverbs of Solomon. The wise King utters speeches to which Marculfus replies with ridicule and absurd parallels, which are always logically correct and frequently filthy. The story ends with some indecent quibbles, for which Solomon sentenced the dwarf to death, allowing him only the choice of the tree on which he is to be hanged. Marculfus naturally is unable to find one to suit him; and the ministers of justice retire at last fatigued and baffled, leaving him at liberty.

- 192 EULENSPIEGEL. TYEL ULENSPIEGEL in Niedersächsischer Mundart
nach dem ältesten Druck des Servais Kruffter. . . Eyn kurtz wyllich
lesen van Tyelvleenspiegel : geboren vysz dem land Brunzwijck . . sm.
4to. photo-lithographic reproduction of text and woodcuts, page for page,
hf. morocco Berlin, 1865 0 14 0
The High-German Eulenspiegel was printed in 1519; this Low-German text is
supposed to be older, and to have been printed at Basel in 1518.

- 193 HISTOIRE joyeuse et récréative de Tiel l'Espiègle, avec une étude littéraire
par Pr. van Duyse, 12mo. cloth bds. uncut Gand, 1858 0 5 0
The translation is reprinted from the old French edition printed at Orleans about
1570 by Eloy Gibier.

- 194 HOWLEGLAS, edited by Frederic Ouvry (from the unique copies of the three
early editions, 1528-30), sm. 4to. facsimile of the original title, hf. Roz-
burgh Privately printed, 1867 1 0 0
Thomas Murner published the High-German text in 1519, and is usually sup-
posed to have been the author of the book. That notion, however, can no longer be
credited, as there is every reason to believe that the story had been a popular one
from the fourteenth century at least, and that its original form was Low-German.

V. ROMANCES FROM GREEK AND ROMAN SOURCES.

- 195 DESTRUCTION OF TROY. DICTYS CRETÈSIS DE BELLO
TROIANO . . sm. 4to. Roman letter, three woodcuts, olive morocco extra
Lugduni per Ioannem Marion, 1520 3 10 0

Whatever may have been the real original of this work in Latin prose—(professedly translated by Septimius, a Roman, from a Greek transcript made for Nero, of a Greco-Phoenician original found in his time)—it must be regarded as the fountain-head of all the Troy romances in modern European literature. The text, as we have it, cannot be later than the third century of our era, it is even supposed to be of the second.

Dictys professes to have been a warrior under King Idomeneus, and very intimate with Neoptolemus. In his narrative he gets no nearer to the matter of Virgil's poem than a statement, towards the close, that Æneas had departed with his followers from Troy for the Adriatic.

- 196 DARES FRIGIUS de Bello Trojano, sm. 4to. in prose, title within wood-
cut border, UNCUT s. n. (Lugduni, J. Marion, 1520) 2 0 0

The supposititious ante-Homeric story of the Trojan war, written from the Trojan point of view. It is in prose, and has, as usual, a prefatory dedication from Cornelius Nepos (as translator from the Greek) to his friend Sallust. This is, of course, a mere falsification, as the work was probably written in the seventh century, by some one who knew merely that a Greek Dares had existed in the second century: the Greek is utterly lost.

With Dares, as with Dictys, the latest assertion about Æneas is that he quitted Troy after its capture.

In this edition, the text is followed by the old verses, "Pergama fieri volo," in Leonine rhymes.

- 197 DARES PHRIGIVS de Excidio Troie cum Figuris, sm. 4to. 10 *large and extremely curious woodcuts; fine copy* (Girardot de Prefond's), in old French red morocco extra, gilt edges *Paris, 1520* 10 0 0
 In this edition the text is followed by "Epitaphium Hectoris" and "Epitaphium Achillis," in Latin verse.
- 198 BENOIT DE SAINTE MAURE et le Roman de Troie, ou les métamorphoses d'Homère et de l'Epopee Greco-Latine au Moyen-Age, par A. Joly, 2 vols. 4to. hf. bd. *Paris, 1871* 1 16 0
 This is the original from which Guido Colonna and others obtained their Tales of Troy. Benoit the trouvère flourished at the court of Henry II, and composed his long heroic poem—based on Dictys and Dares—about 1170-75. It is here printed for the first time from several MSS., the oldest of which dates from 1287.
- 199 COLONNA (Guido) (DESTRUCTIO TROJANA). Vol. 1: (S)I et cotidie vetera recentibus obruant: nonnulla tamen iamdudum | vetera precesserunt *Colophon: Explicit liber de casu troie, sm. folio, Gothic letter, old calf, lettered "Dictys Cretensis" S. n. (Lugduni ? circa 1485)* 5 0 0
 With a MS. note of ownership on the last page: "Pro Carthusiensibus Sanctorum Donatiani et Rogatiani prope Nannet." that is, a Carthusian monastery at Nantes owned the book about the beginning of the sixteenth century.
- 200 ——— the same, sm. folio, *very fine copy in green morocco extra, gilt edges (1485?)* 7 0 0
 COLLATION: 114 leaves, with 34 lines to a full page; signatures a-p, in eights except g, h, and o which are in sixes. The first and last leaves are blank.
 The water-mark is a wheel with teeth or spikes issuing from its periphery.
 Guido Colonna is said to have been a judge or jurisconsult at Messina in Sicily. He began his famous book sometime before 1273 and finished it in 1287. He was probably engaged upon it when the English Prince Edward (afterwards Edward I) passed through Sicily on his way to the Holy Land in 1270. There is an old but unsupported tradition that he attached himself to the Prince and accompanied him afterwards in his return journey to England. There is no proof of this, and it is quite improbable. Guido's romance, professedly derived from Dares Phrygius, is nothing more or less than a translation from the French poem of Benoit de Ste. Maure; a copy of which may have been found by him amongst the appurtenances of Prince Edward.
- 201 LA CHRONICA TROYANA: en que se contiene la total y lamentable destrucion de la nombrada Troya, sm. folio, *title within fine woodcut border, purple morocco extra, gilt edges* *Toledo, Miguel Ferrer, 1562* 8 8 0
 Translated from Guido Colonna by Pero Lopez de Ayala about the beginning of the fifteenth century, but amplified into something resembling a universal chronicle.
- 202 LE FEURE (Raoul) LE RECUEIL DES HISTOIRES TROYENNES cōtenant troy liures . . . sm. folio, *lettres gothiques, numerous large fine woodcuts, including some of full-page size, and elegant woodcut initials, including a very large one with a splendid border on the first page of text; dark purple morocco extra, gilt edges, by Bauzonnet-Trautz* *Lyon, Michel Topie & Jaques Heréberck, 1490* 48 0 0
 FIRST EDITION PRINTED IN FRANCE, OF THE FIRST BOOK PRINTED IN THE FRENCH LANGUAGE. "Edition aussi précieuse par sa grande rareté que curieuse pour les gravures en bois qui la décorent."—Dibdin regarded it as one of the greatest treasures of Lord Spencer's library, and gave a number of facsimiles from the woodcuts in his *Aedes Althorpianae*.
 From the Yemeniz and the Crawford libraries in succession; with the book-plate of each. Fetched at the Yemeniz sale 1510 francs.
 In both Brunet and the Supplement there is mentioned an edition of Lyons, 10 October, 1486, which has, however, no existence. *Dix* has been misread *six*, in the colophon of the present volume: "Imprime a Lyon le dixiesme iour octobre Lan mil quatre cens quatre vings et dix."
 Raoul Le Fevre, Chaplain of Philippe le Bon, Duke of Burgundy, translated Guido Colonna without mentioning his name, about 1450-60. The "Recueil" is a book of extraordinary interest from the circumstance that it was the first work printed in the French, and also the first printed in the English language. Caxton is supposed to have printed both text and translation, the latter being from his own pen (begun by him in 1469).

- 203 LE FEVRE (Raoul). *LE RECUEIL DES HISTOIRES TROI-ENNES* contenant trois liures. Au premier est contenu la genealogie de saturne et de Jupiter . . . Au second est contenu des faitz et des prouesses du vaillat hercules . . . Au tiers est contenue la reedificacion de la dicte troye faicte par le roy priant et generalle destruction dicelle faicte par les gregloys . . . small folio, lettres gothiques, PRINTED ON VELLUM, with 3 full-page and 80 small Miniatures beautifully illuminated in gold and colours, all the initial letters illuminated; the copy which belonged to Jean d'Albret, who was crowned King of Navarre in 1494, with his arms emblazoned in five places; bound in red morocco extra, silk linings, gilt edges, by Lefebvre [circa 1498] 105 0 0

Before the sale of this copy only three others on vellum were known, of which two are in the National Library at Paris, and one in that of the Duc d'Aumale. This copy appears to want 17 leaves, as it only contains 158 printed leaves besides the 3 miniatures on separate leaves (which of course do not appear in the paper copies), while Brunet gives the number as 175. The first full-page miniature represents Verard presenting this volume to the King, behind whom we see curtains striped with the arms of Aragon or Foix. He did not long retain his royalty, being dethroned by his liege Ferdinand of Aragon. He was great grandfather of the King of Navarre who became Henri IV of France. The motto of Jean d'Albret is written several times in scroll-fashion around the large miniatures, thus: "Espoyr me nuyt."

- 204 LE FEVRE (Raoul) *THE RECUYLES OR GADERIGE TO GYDER OF Y^E HYSTORYES OF TROYE HOW IT WAS DESTROYED & BRENT TWYES BY Y^E PUYSSAUNT HERCULES & Y^E THYRDE & GENERALL BY Y^E GREKES*, sm. folio, black letter, numerous woodcuts; a very fine and perfect copy in brown morocco extra, gilt edges, arms on sides, by Bedford, in an olive morocco case

Emprynted in London in Flete strete at the sygne of the sonne by Wynken de Worde. The yere of our lorde god . M.CCCCC. . and . iij (1503) 420 0 0

The smaller Caxton-mark, with the xylographic inscription "Wynkyn . de . worde ." is impressed below the colophon on the last page.—This is the second edition of Caxton's first English book, and it is even rarer than the volume printed at Bruges (or Cologne).

Besides this, only one other perfect copy has survived, which was Pepys', and is now locked up in Magdalen College, Cambridge. Of imperfect copies, but two are known: one is in King's College, Cambridge, the other in the British Museum.—But for a romantic incident in my career over twenty years ago, this volume would probably have passed from the Enschede collection into the British Museum. I was not then entrusted with commissions for the National library, and a portion of the episode to which I have alluded was that I secured the Troy-book between midnight and 1 p.m. while the Museum agent waited for morning light and the orthodox hour of buying and selling. It has since been one of the most treasured possessions in two American libraries successively; and now I have it once more.

This is one of the few Wynkyn de Worde books which are worth almost any price.

205 ASS-ROMANCE. LUCIAN.	Táðe ἔνεστιν . . . Lvciani Opera . . . Græce, sm. folio, Editio Princeps, the title and the headings throughout in letters of gold, and a fine illuminated initial and border on the first page of text; green morocco extra, gilt edges by Derome le jeune, with the Buccleuch arms on the sides. Florentia (Laur. Fr. de Alopa), 1496	25 0 0
	A rare and beautiful volume. The book was printed without a title; and the title page in this copy was added by Filippo Junta, who bought apparently the remainder of the edition in 1517 and prefixed it to his edition of Philostratus, mentioned on the title as the second article.	
206 LUCIANI opera. Icones Philostrati: Eiusdem Heroica. Eiusdem uite Sophistarum. Icones Iunioris Philostrati. Descriptiones Callistrati. Græce, sm. folio, fine large and clean copy, slight stain on title and signature "Ex. Bibl. P. de Cardonnel MDOL." ; old calf gilt, from the Sunderland library, RARE	Venetiis in ædib. Aldi. (1503)	7 10 0
207 ——— the same, sm. folio, very fine large and clean copy, but with a small wormhole through the first five leaves, blue morocco extra, gilt edges, by Derome le jeune	1503	10 0 0
208 LVCIANI Dialogi et alia mvlta opera . . . Imagines Philostrati. Eiusdem Heroica. Eiusdem uite Sophistarum. Imagines Iunioris Philostrati. Descriptiones Callistrati. Græce, sm. folio, very fine large and clean copy, vellum, from the Sunderland library	Venetiis in ædibus Aldi et Andrae Asulani, 1522	5 0 0
209 ——— the same, sm. folio, a beautiful copy in citron morocco, gilt edges, by Derome le jeune	1522	8 0 0
210 APULEII (Lucii) . . . METAMORPHOSEOS LIBER: ac nonnulla alia opvscola eiusdem: necnon epitoma Alcinoi in disciplinarum [sic] Platonis, small folio, blue morocco extra, gilt edges, watered silk linings, by Bozérian Impræssa per Henricum de Sancto Vrso in Vicentia, 1488	1488	10 0 0
211 ——— the same, folio, old English red morocco extra, a very large copy with uncut edges, from the Sunderland library	1488	15 0 0
211* ——— Œuvres, traduites du Grec, avec des remarques historiques et critiques, et la collation de six MSS. [par Belin de Ballu], 5 vols. 8vo. frontispiece, red morocco, by Bozérian, fine copy	Paris, 1789	2 2 0
	The "Remarques critiques" are annexed to the volumes they refer to instead of being united and bound together as a sixth volume.—This fine copy has the rare leaf inserted between pp. 184 and 185 of Vol. III (to supply the gross passages missing in the translation) and has also the leaves of Errata at the end of each volume (usually cut out).	
	Lucian flourished after the middle of the second century of our era. His romance of the Ass leads to that of Apuleius, both of them being based upon the work of an older writer. Apuleius was contemporary with Lucian: his book having been written in Latin never dropped out of sight during the middle ages; while Lucian was only reintroduced to notice by Poggio's translation of the Asinus at the beginning of the fifteenth century.	
212 APOLLONIUS OF TYRE.	(H)ett ichs geton . . . Das ist ain vorred in die HIJSTORI DES KUNIGES APPOLONIJ . . . sm. folio, First Edition of the German text, printed in Gothic characters, 35 long lines to each full page, three leaves missing; bound in old calf neat, from the Wodhull library; EXCESSIVELY RARE Die hystory des kuniges Appolonij vō latin zu teutsch gemacht, hat gedruckt Gintherus Zainer von Reutlingen zu Augspurg. Anno &c. M°.cccc°.lxxij°. (1471)	5 0 0
	The famous romance from which Shakespeare's Pericles was derived. An old Greek text, no longer extant, formed the source from which this and several other translations were derived. Godefrid of Viterbo embodied the story in his Latin Chronicle called Pantheon, in the latter part of the twelfth century; and the above German version, chiefly in prose, but interspersed with rhyme, was taken directly from that.	
	There exists an Anglo-Saxon version of this story which shows at how early a date it was current in Britain.—A copy, apparently in Latin, formed part of the library of an Abbot of St. Vandrille in the eighth century, as recorded in the Annales Abbatum Fontanelensis, cited by Mr. Ward from Pertz.—The plot and character of the story lead us to suppose that it was composed in the fifth or sixth century.	

213 CHARICLEA. HELIODORUS. Ἡλιοδώρου Ἀιθιοπικῆς Ἰστορίας βιβλία δέκα. . . nunquam antea in lucem editi, Græce, sm. 4to. Editio Princeps, red morocco	Basileæ, 1534	2 0 0
214 HELIODORI Aethiopicæ Historiæ libri decem nunc primum in Latinum translati Stanislao Warschewiccki interprete, adiectum est Philippi Melanthonis de autore iudicium, sm. folio, fine copy in red morocco janséniste, gilt edges, by Niedréé Basileæ, Ioannes Oporinus, 1552	4 0 0	
Heliodorus wrote about the year 400, and his work has been abundantly praised as one of the best of the Greek romances.		
215 ALEXANDER ROMANCE. GALTHERI (Philippi) poete ALEX- ANDREIDOS libri decem nunc primum in Gallia Gallicisque characteribus editi, sm. 4to. beautifully printed in lettres de civilité (that is, a type cut to resemble the current Gothic court-hand of the time); fine copy in olive morocco extra, gilt edges Lugduni, Robertus Granjon, 1558	3 13 6	
In the privilège given to Granjon, these characters (which are described as his invention, and which all type-founders are forbidden to imitate) are styled caractères <i>d'art de main.</i> "		
The author, usually styled Gauthier de Lille or Gauthier de Chatillon, wrote the Alexandreis towards the end of the twelfth century, dedicating it to Guillaume, Archbishop of Rheims, who died in 1202.		
The well-known proverb, "Incidis in Scyllam cupiens vitare Charybdin," occurs at verse 290 of Lib. V, in a description of the flight of Darius from the battle-field of Arbela. From the metre in which this work is written we derive the "Alexan- drine" verses so favoured in French poetry.		

VI. THE FRANCO-BRITISH CYCLE: ROUND TABLE AND GRAIL ROMANCES.

216 MABINOGION (The) or Ancient Romances of Wales, from the Llyfr Coch o Hergest, and other ancient Welsh MSS. with an English trans- lation and notes; by LADY CHARLOTTE GUEST, 3 vols. royal 8vo. fac- similes of MSS. and vignettes, half morocco, uncut	1838-49	3 3 0
The Title copy fetched £7. 10s.		
217 ——— the same, LARGE PAPER, 3 vols. imperial 8vo. facsimiles and woodcuts, morocco extra, gilt edges, by Bedford	1838-49	12 12 0
Only this copy left for sale.		
218 THE MABINOGION, from the Llyfr Coch o Hergest, translated into English by LADY CHARLOTTE GUEST, in 1 vol. large 8vo. pp. xx and 504, with 46 woodcuts (pub. at 21s), half bound morocco, gilt tops	1877	0 12 0
One of the hundred great books on Mr. William Morris's list.		
219 LES ROMANS DE LA TABLE RONDE mis en nouveau langage par Paulin Paris, 5 vols. 12mo. plates, hf. morocco	Paris, 1868-77	1 8 0
Vol. I: Joseph d'Arimathée; le Saint Graal. II: Merlin; Artus. III, IV, V: Lancelot du Lac.		
220 LES ROMANS DE LA TABLE RONDE et les contes des anciens Bretons, per Hersart de la Villemarqué, 8vo. sd.	Paris, 1861	0 5 0
221 NUTT (Alfred) Studies on the Legend of the Holy Grail, with especial reference to the hypothesis of its Celtic origin, 8vo. cloth	1888	0 10 6
An admirable work of patient and acute investigation by a true scholar. He has directed his research into comparatively new ground, and established the fact of an intimate connexion between certain elements of the Grail romances and Gaelic popular legends. It is a highly important contribution to the literary history of the Arthurian romances.		

- 222 LELAND. A Learned and True Assertion of the original, Life, Actes, and death of . . Arthure, King of great Brittain . . Collected and written of late yeares in latin, by . . Iohn Leland. Newly translated into English by Richard Robinson . . small 4to. black letter, *fine copy, red morocco extra*
London Imprinted by John Wolfe, dwelling in Distaffe Lane, over against the Signe of the Castelle. 1582 7 7 0
 This book is now very rare. It is full of poetical extracts.
- GEOFFREY OF MONMOUTH—*see post, under Romantic Chronicles.*
- WACE, Roman de Brut—*see Romantic Chronicles.*
- LAYAMON'S Brut—*see Romantic Chronicles.*
- 223 SKENE (William F.) The Four Ancient Books of Wales, containing the Cymric Poems attributed to the Bards of the sixth century, 2 vols. 8vo. *facsimile and map, cloth* Edinburgh, 1868 1 8 0
 Indispensable to the student of Arthurian literature.
- 224 —— Celtic Scotland: a history of ancient Alban, 3 vols. 8vo. *maps, cloth* Edinburgh, 1876 1 16 0
 The first half of the first volume is intimately connected with the historical basis of the Arthurian story.
- 225 MORT ARTHUR. LE MORTE DARTHUR by Syr Thomas Malory, faithfully reprinted (*line for line*) from the original edition (1485) of William Caxton, edited by H. Oskar Sommers, Vol. I (: *the complete text*) stout roy. 8vo. 861 pp. *sd. uncut, new* 1889 1 10 0
- 226 MORTE DARTHUR. THE STORY OF THE MOST NOBLE AND WORTHY KYNGE ARTHUR, the which was one of the worthyes chrysten, and also of his noble and valiaute knyghtes of the rounde Table. Newly imprinted and corrected. MCCCCClvij. small folio, black letter, *numerous rude woodcuts, wanting last two leaves of text, c iii-vi, m iv-v, o viii, s viii, O ii, iii, and having Title, Prologue, Table, &c., in facsimile, calf gilt* Wylyam Coplande (1557) 12 0 0
- 227 —— another copy, *the large woodcut on the title mounted, and the few words of intitulation supplied in facsimile; a few leaves mended; a fine and virtually perfect copy in brown morocco extra, gilt edges, from Lord Crawford's library* 1557 70 0 0
 An excessively rare edition of one of the most popular of the Romances of Chivalry; unknown to Ames and Herbert. Lowndes cites only Dent's copy, and Utterson's (imperfect), and Dr. Dibdin expressly stated "A third copy is not at present known." In fact, there do not seem to be half-a-dozen copies in existence. Dent's copy was again in the market at the Perkins sale, at which it fetched the sum of £120, and was bought for Mr. Huth.
 From the wording of Caxton's prologue, it would appear that Sir Thomas Mallory had condensed several French books into one English work. Caxton himself apparently thought so; but a MS. (now in the Huth library) was discovered a few years back, which has been alleged to be the French original from which the Morte d'Arthur was translated into English. In the Huth catalogue it is described as of the thirteenth century.
- 228 (MORT DARTHUR), small folio, black letter, *without the title, 7 leaves in sheet M, and Nn 8, otherwise a remarkably fine copy, with the signatures of Thomas Bowles of Standon (Herts) about 1580, and of (Sir) Thomas Sadler of Standon about 1595, on the fly-leaves, VERY RARE*
 [Cophophon:] Thus endeth this noble and ioyous booke entytuled la mort darthur, not withstandinge it treateth of the byrth, lyfe, and actes, of the saide King Arthur, and of hys noble knyghtes of the round table, their meraaylous enquestes and aduentures, the achyeuinge of the holy Sancgreall. And in the ende the dolorous death and departinge out of thys worlde of them all. . . *Imprinted at London, by Thomas East dwelling betweene Paules wharfe and Baynardes Castell.* [P] 1570 8 10 0
 Collation of a perfect copy: + (6 leaves), * (8 ll.), A-Nn in eights, and Oo in six leaves.
 The Roxburgh copy fetched £27. 6s, and Goldsmid's £42.

- 229 THE MOST ANCIENT AND FAMOUS HISTORY OF THE RENOWNED PRINCE AETHVR
King of Britaine, 3 vols. in 1, sm. 4to. *frontispieces, black letter, calf neat*
London, William Stansby, 1634 12 0 0
- 230 MORTE ARTHUR. The Byrth, Lyf, and Actes of Kyng Arthur; of
his noble Knyghtes of the Rounde Table [reprinted from Lord
Spencer's copy of the original Caxton edition], with an introduction
and notes by Robert Southey, 2 vols. 4to. *russia extra, gilt tops,*
uncut 1817 4 8 0
- Sir Thomas Malory had undoubtedly done more than merely translate, in the composition of this book; and notwithstanding that the Corbière MS. now in the Huth library contains the story of Balan and Balin (common to it and to Malory only), it is clear that Paulin Paris was not justified in supposing that that MS. (when perfect) represented Malory's original. The old English worthy summarised the contents of the larger separate romances of Merlin, Lancelot, and Tristan, (or else, recast some of the existing French compilations) and made a single book out of them. If he had had more skill, he might have woven the various plots together with greater dexterity, but his work, such as it is, is infinitely less heterogeneous and patchy than any of the French compilations. It is one of the finest achievements of old English literature, and may be looked upon as the first great example of prose composition in the modern English language, just as Chaucer, half a century before, took a similar primacy in poetry. There are many incidents and pieces of descriptive writing, full of pathos and power, in the French stories which Malory, from the need of compression, was obliged to omit, but the Mort Arthur is nevertheless a perennial delight and an enduring monument in our literature.
- Thomas Malory, son of Sir John Malory, served under Beauchamp Earl of Warwick in France, and was in Calais when it was attacked by the Bergundians in 1423. He succeeded his father about 1435; was Knight of the Shire for Warwick in 1445; and died in 1470.
- 231 MERLIN. Life. LE PREIME | VOLUME DE | MERLIN—LE SECOND | VOLUME
| DE MERLIN—2 vols. in 1, sm. folio (4to.), Gothic letter, printed in double
columns, with many woodcuts; the last four leaves of the second volume
wanting; old French red morocco S. n. (Paris, Verard, 1498) 25 0 0
- 232 — Prophecies. LES PROPHECIES | de merlin, sm. folio (4to.), the title
mounted, otherwise fine copy in veau fauve gilt, arms on sides; the
engraved bookplate of Bourgevin de Moligny inside
Paris, Anthoine Verard, 1498 15 0 0
- The above three volumes form the first edition of the French Merlin. It would be impossible to get a uniform copy of the three volumes complete.
- 233 — LES PROPHECIES DE MERLIN, sm. 4to. Gothic letter, title within black
and red borders; red morocco extra, gilt edges, by Bedford
On title: *On les vent a Regnes chiez iehan mace. A caen chiez
michel angier. A rouen chiez richard mace . . .*
At end: *Rouen pour Jehan Mace . . (about 1525)* 7 10 0
- Merlin himself is supposed to have dictated the matter of this book. When he is just about to begin, he alludes to the "Brut" as a history of Bretagne translated from Latin into Romance by "Maistre Martin de Clocester."
- The Merlin is the oldest element of the Arthurian stories. The name of Ambrosius or Emrys which he is stated to have borne, and the confusion between two traditional Merlins, Merlinus Ambrosius and Merlinus Caledonicus, show that the real personage underlying the myths belonged to the fifth century, and to the North West region in which Ambrosius Aurelius united the Britanni (Roman Britons) and the Cumbrians against the Saxons and Picts. The very name Merlinus is seen to be extraneous to the Cymry of Wales, since they use it in the form Myrddin, which (had it been the true original) would have been Latinised by Geoffrey as Merdinus, or Maridinus, just as the genuine Cymric Caermarthen was Latinised Maridunum.
- 234 HEYWOOD (Thomas) The Life of Merlin, surnamed Ambrosius. His
Prophecies, and Predictions Interpreted; and their truth made good
by our English Annals . . sm. 4to. *frontispiece; fine copy in red*
morocco extra, gilt edges J. Okes, 1641 2 5 0
- The prophecies versified in successive snatches, and justified in the history of Britain from Brutus to the death of James I.
- 235 MYRDHIN ou l'enchanteur Merlin, son histoire, ses œuvres, son influence,
par Hersart de la Villemarqué, 8vo. *ed.* ib. 1862 0 5 0
- 236 — another copy, half calf extra, gilt top, uncut, by Bedford 1862 0 7 6

237 SAINT GRAAL. CEST LHYSSTOIRE DU SAINCT GREAAAL.

Qui est le premier liure de la Table ronde. Lequel traicté de plusieurs matières recreatiues. Ensemble la queste dudit saint Greaal. . . . 2 vols. in 1, sm. folio, First Edition, gothic letter, the title printed in black and red within woodcut border, woodcuts throughout the text, old French red morocco extra, gilt edges

Paris, Jehan petit, Galiot du pre, et Michel le noir, 1516 72 0 0

EXCESSIVELY RARE; there was no copy in the Didot collection. The Double copy fetched 5000 fr. in 1863, the Chedau, a few years later, 4010 fr. No other copy than the present and those two has appeared in the market for over half a century.

This copy belonged to Guyon de Sardiere, and has his autograph on the last page.

238 —— Cest lhystoire du saint Greaal . . . (seconde édition), sm. folio, a fine large copy in blue morocco extra, gilt edges, by Duru

Paris, Phelippe le noir, 1523 65 0 0

The second edition is hardly to be distinguished from the first except by the date and the occasional re-arrangement of woodcuts and initial letters.

239 LE SAINT GRAAL publié par E. Hucher, Tome 1, 12mo. sd. Le Mans, 1874

0 3 6

Although, in the notion of the men who arranged and compiled the Arthurian romances in the thirteenth and fourteenth centuries, the History of the Grail formed the first book of the Table Round, it seems to have been a late addition to a series of stories already published, and to have attached itself especially to the Perceval. We may almost take it for granted that the tales of Arthur, Lancelot, Tristan, and Perceval had been composed in metre (in the simple forms out of which the romances of the thirteenth century were developed) between 1156 (when Wace wrote the Brut) and 1190. Chrestien was at work upon *La Charrette* in the latter year, and we may take 1185-90 as the approximate date of the poem in which he combined the Grail and Perceval elements (*Conte du Graal*). Chrestien was a trouvère of Champagne; there is no evidence to show that he ever resided in Brittany or in Britain; and it would be absurd to suppose that he was familiarly acquainted with the folk-lore of either region in its native language. Yet the names of his personages are undoubtedly Celtic, and the incidents of his stories undeniably derived from Celtic legends. They must have been translated by some one before him either into Latin or French, but all trace of such a work is lost. When we look for a possible intermediary between the two literatures, at the middle of the twelfth century, we find no one except Geoffrey of Monmouth whose great work, the *Historia Britonum*, was the first step in that direction. The "Latin book," so often referred to by the Anglo-Norman trouvères as their original, is usually believed to be mythical; but indeed the difficulties which beset the path of investigation are insuperable unless such a book had actual existence. Wace's *Roman de Brut* could never have been written if the *Historia Britonum* had not preceded it. Similarly, we may venture to imagine, the works of Map, Borron, Chrestien and others, could not have existed without the "Latin book" of the Earl of Salisbury. Was it a second volume of Geoffrey of Monmouth, supplementing, from Welsh legends and Christian apocrypha, his highly successful first volume? Or if not by him, was there another capable of doing it? Walter Map was competent, since he was familiar with Welsh and wrote Latin, but as we should have to fix a date about 1155, it may be a little too early for him, yet perhaps not.—If such a Latin book did actually exist,—and we see no reason to doubt the frequently repeated assurance of the French MSS. on the matter,—we can only account for its loss by supposing that but two or three copies had been made before it was rendered unnecessary in consequence of the immediate production and multiplication of the Anglo-Norman poems derived from it. Only an ecclesiastic who was a Welshman or a borderer (like Walter Map) could have been the writer of a book of the kind; and from the character of the romances which grew out of it, and their various discrepancies, we may imagine that it was not a continuous effort of composition, but a desultory collection of paragraphs, including Christian as well as old British traditions and tales, both from Brittany and Cambria.

Another reason for assuming the existence of such a book is to be found in the discrepancies between Wace and Geoffrey, and the description by the former of the Table Ronde—a table about which the Bretons romanced so much, but which was only made (says Wace) to prevent quarrels as to precedence amongst the guests of King Arthur. They were all great ladies and princes, and none thought himself inferior to another. Again, the very forms of the names imply some intermediary writings between Geoffrey and Wace. The Guenhumara of the *Historia Britonum* would not have been rendered Genievre by a translator unless the name had already existed in French in something like the latter form. Bretons and Welsh would probably, in Wace's time, have spelled the name Guenhueaur. The name had therefore been made French in Brittany, not in England, at some earlier time, long enough to allow for the change into Genievre. In the *Roman de Brut*, the Queen sins with Mordred, during Arthur's absence on the continent whither he goes to attack the Emperor of Rome; Arthur returns to take vengeance by making war on his disloyal nephew, Genievre goes into a convent, Arthur meets his death. Gawain, Owain,

Kai, Bedivere, are among the heroes of the court, but Lancelot, Perceval, Tristan are as yet unnamed and unknown. Thus we see that a new stream of fiction, probably out of Cambrian sources only, mingled with the Arthurian story after Wace's time. That is, after 1160. Then Lancelot appears, assumes a portion of Mordred's character with respect to the Queen, and she herself is called Guinevere, which, as it is nearer to the Cymric form, implies a sort of fresh start in closer connexion with Welsh folk-lore. But in Lancelot there is no hint of Tristan and Yseult, which consequently marks a third element in the growth of the Arthurian romances. When the tales had become the common property of the trouvères and the arrangers, many heroes of strange names were added to the dramatic persons—such as Palamedes the Saracen, and others of classical sound. As for Galaad, he had already been borrowed from the Old Testament, and the Biblical sense of "testimony" extended into "Witness of the Truth." The Hebraic names in the History of the Grail had a similar derivation, and are equally suggestive of a cleric's hand in the compilation of the Lancelot.—It is much more likely that the early Arthurian poems and romances (which, notwithstanding their manifold variations of incident and narrative due to the individuality of their interpreters, yet show that there was an original unity of some kind in their main plot)—were derived from the Latin note-book of a French-speaking Welshman or Breton, than from the independent dealing of several widely-separated troubvères with the scattered folk-lore of a people speaking a strange language.

The name of Arthur remains a puzzle still. It was not Cymric, although adopted in the nomenclature of Wales, as a result of its legendary fame. The earliest authentic use of the word as a man's name is found in Adamnan's Life of St. Columba (written about A.D. 695). It is there recorded that *Arturius*, son of Aedan, King of Dalriada, was one of the slain in a battle which he calls *bellum Miathorum*. The research of modern scholars has identified this with the battle of Catterth, fought in 595-6, which is celebrated in old Cymric literature in Aneurin's poem *Y Gododin*. Aedan was an Irish Scot or Gaedhil, and was crowned by St. Columba in 574 as the first independent King of Dalriada. (—This was when the old Empire of the Romanised Britanni, already shrunk into a territory comprising only South-West Scotland and Western England, was finally broken up into three kingdoms,—Dalriada, Strathclyde, and Cambria.) Three of Aedan's sons: Arturius, Echodus, Domangartus, led the royal army, consisting of Scotti and Strathclyde Britons (called *Micatae*, i.e., Lowlanders) against the Picts of Lothian and the Angles of Bernicia, in the region of the old Ottadeni (*Gododin*) somewhere between Stirling and Edinburgh, close to the shore of the Forth. The three chiefs were slain in the fight;—according to Tigernach's Annals, there were four sons of Aedan who fell there, named Bran, Domangart, Eochaidh Find, and Artur.—In the poem ascribed to Aneurin, among the slaughtered chiefs of the British forces were Euein, Erthai, Graid son of Hoewgi (alias Braint son of Bloeddgi), Peredur, Gwawrddur, Aeddan. We may conjecture that Euein or Owain was Eochaidh, that Graid was Bran, and that Arturius is to be identified with Gwawrddur, Peredur, or Erthai. However that may be, Aedan, his sons, and his chiefs bore Gaelic names, although there is an apparent tendency to Picticism in some of those just mentioned. Such for instance are Art-ur, Gwawrdd-ur, and Pered-ur. When they passed into Welsh tradition, they were explained in accordance with Cymric speech and considered to be words of domestic origin. As for Art-ur, we have a certain assurance that it was still a comparative novelty in Wales when Nennius tried to explain its meaning by two alternatives. No one ever thinks of explaining old and familiar names; and the inveterate meaning attached to them admits of no alternative in the popular mind. To Nennius, it was questionable whether the name was a compound of *Art vaur* or *Gorodd dur* (*urus terribilis* or *malleus ferreus*), but the word is presumably Gaelo-Pictish from *Art* and *ur* or Gaelic for Ard-Tor. The other name Gwawrddur, was evidently the form which suggested to Nennius his "iron hammer," but is no doubt compounded of the syllables *Gort* or *Gard* (as in Domangart) and the ending *ur*. Peredur most probably corresponds to the name Fearadach which was borne by a grandson of Aedan, and may be rendered as Champion, or Stout Warrior. In Cymric literature, the false analysis of the name as Per-e-dur (Pyrydur)=Steel-crest, has evidently led to the description of the hero as *Peredur of steel armour*. Geoffrey of Monmouth calls him Peredur mab Eridur, Wace Peredur fil Eliud, and the modern Welsh call him son of Evrawc.

240 PERCEVAL LE GALLOYS. *Tresplaisante et Recreatiue Hystoire du Trespreulx et vaillant Cheuallier Perceval le galloys Jadis cheuallier de la Table ronde.* Leql.acheua les aduétures du saict Graal . . sm. folio, lttres gothiques, double columns, the title and the fourth leaf in facsimile; fine copy in red morocco extra, lined inside with red morocco, dentelle borders, by Simier, from the Yemeniz library Paris, 1530

Very rare; this being the only old edition of the work. Didot's copy fetched 2800 francs, and was like this without the four leaves of the "Elucidation du Graal."

241 ——— the same, sm. folio, quite perfect, with the four extra leaves "Elucidatio de Lhystoire du Graal"; very fine and tall copy in crimson morocco super-extra, DOUBLE with olive morocco, gilt border inside, gilt

30 0 0

*edges, by Bausonnet, from the Yemenis, Benson, and Scillière libraries ;
enclosed in a case* Paris, Jehan saint denys. et Jehan longis . . .

Lan mil cinq cens trente (1530) 70 0 0

This copy fetched at Mr. Benson's sale 5800 francs (*plus the usual commission*).
Another perfect copy fetched at the Double sale 4450 fr.

The story of Peredur found in the Mabinogion preserves at least the original name of the hero, although the narrative owes much to the old French romance. When the raw Welsh youth became a knightly warrior and was called Perceval (= the Foremost Companion) the Quest of the Grail was assigned to him to accomplish, but it is quite likely that the epithet Perceval had been applied to Galaaed likewise, and only stuck to Peredur because of the initial resemblance. The poem of Chrestien de Troyes is the oldest existing account of Perceval, but must have been preceded by a simpler form in which the Grail had not yet been incorporated. Chrestien, if he had known the Celtic tongue, would have written the name Perkeval; and his followers were equally ignorant.—The title of *Le Gallois* was not intended to be complimentary, as Chrestien who first used it had a low opinion of the Cymry. He makes one of his knights say—

Que Galois sont tot par nature,
Plus fol que bestes en pasture,
but it has its value in showing that the character was not filtered through Breton sources, but came directly from Wales.

242 WOLFRAM VON ESCHENBACH, Romances of the Holy Grail. Vol. I.: PARTZIFAL. Folio 1:

(I)st zweiffel hertzen nachgebur
Das muss der selen werden fur
Geschmehet vnd gezieret
Ist wo sy parieret
In eines verzagten mannes mut . . .
Folio 159b. (Und) diser auenteure endes zil
Nicht me do von sprechen wil
Ich wolfram von eschenbach . . .
M. CCCC. LXXVII.

Vol. II. . TYTUREL. Fol. 1: (I)N anegengen vñ an letze. Bist du got eewig lebende. Dein kraft an vnder setze Hymel vnd erde haltet enbor auff schwebende . . .
Fol. 306: Ich wolfram bin vnschuldig. Ob schreiber recht vnrichtig machet. M.CCCC.LXXVII. Fol. 307 : Disz seind die capitel disz buchs . . . *Folios 308, 309 blank;* 2 vols. sm. folio, *semigothic letter, printed in double columns, 40 lines per column, very fine copies in green morocco super-extra, gilt edges, the sides and backs richly tooled after a Grolier pattern*

1477 200 0 0

The first initial of the Parzifal is painted with the escutcheons of a German noble house.

243 WOLFRAM VON ESCHENBACH, Parcival und Titurel übersetzt von San-Marte, etc. 8vo. hf. bd.

Magdeburg, 1836

0 7 6

Wolfram has been shown to have written his book about 1205. There is really no reason to doubt the prior existence of a French Perceval (different from Chrestien's, and Robert de Borron's) by Kyot the Provençal, from which Wolfram had chiefly developed his work. Even if Wolfram made a mistake in calling his author a Provençal (instead of de Provins?), that is no reason for denying that Guyot may have written on the same subject as Chrestien and Robert. It may be readily admitted that Wolfram made considerable use of Chrestien, even while he attacked the trouvère for the incorrect statements in his narrative, but Mr. Nutt has pointed out differences which prove that Chrestien was not his only model.

244 LANCELOT DU LAC. [Leaf 1 of Table:] Cy commence la table et registre des rubriches du premier volume du liure ou rōmāt fait & cōpose a la perpetuation de memoire des vertueux faiz & gestes de plusieurs nobles & excellēs cheualiers q furēt au tēps du tresnoble & puissāt roy art' cōpaignōs de la table rōde. Specialemēt a la louēge

- du tresvaillat cheualier lacleot du lac filz du roy ban de benoic es parties
de gaulles q len dit a present estre la duchie de berry. (Le premier
volume), folio, gothic letter, with the large woodcut on the reverse of sign.
s iii, and the printer's mark at the end coloured, wanting the last leaf of
prologue, the leaves of sheet m, two leaves of n, and the first leaf of sheet L;
a few small wormholes at beginning and end, otherwise a sound large copy,
old calf, rebacked, Uttersen's initials on the sides, gilt edges, lettered Le
Roman du Roi Arthur, EXTRAORDINARILY RARE
- Rouen, en lostel de gaillard le bourgois . . Par iehan le bourgois . . 1488* 15 0 0
- First Edition of the famous Lancelot romance. It is so little known that it is usually misdescribed as the "grand Roman d'Artus." No more than this volume was printed at Rouen; but in order to complete the book, the second volume was produced in Paris the same year. The Seilliére copy of the two volumes fetched £105.
- So extremely rare is this volume printed at Rouen that only some four (or perhaps five) copies are known, and but one of them appears to be perfect. The Rouen edition is superior to all that followed it, both in text and in typographical beauty.
- 245 LANCELOT. LE PREMIER VOLUME DE LANCELOT DU LAC . . Lan mil cinq
cens et treize.—Le second volume . . Lan mil cinq cens vingt.—Le
tiers volume . . Lan mil cinq Cens et xx.—3 vols. sm. folio, gothic
letter, numerous woodcuts; fine copy in old French green morocco extra,
gilt edges *Paris, (Michel le Noir, et) Jehan Petit, 1513-20* 50 0 0
- 246 —— LE PREMIER [et le second, et le tiers] VOLUME DE LANCELOT . . Lan
mil cinq Cens et xx, 3 vols. sm. folio, woodcuts, fine copy in blue morocco
extra, gilt edges, by Bozérian, from the Perkins library *Paris, Michel le Noir, 1520* 40 0 0
- With the one exception of the printer's name in the colophon, Vols. II, III, in both copies are identical; the first volume of 1520 is a close reprint of that of 1513.—It is an error to state, as Brunet and others have done, that the prologue in this is different from the prologue in the edition of 1488. It is only an interpolation in the later book which gives the prologue its apparent difference; about two-thirds of a column being prefixed in order to bring in a dedication to Charles VIII.
- 247 LANCELOT. Le premier [second, et tiers] volume de Lancelot du lac
nouuellement imprime a Paris, 3 vols. in 1, sm. folio, old calf, with the
bookplate of Nicolas J. Foucault, and his arms on the sides *Paris, Jehan Petit [at end: Philippe le Noir], 1533* 25 0 0
- This edition is a reprint of the 1513 and 1520 issues, but omits the prologue and the woodcuts. According to Brunet, it is "plus belle que les précédentes." The Didot copy fetched 1600 francs.
- 248 LANCELOT of the Laik, a Scottish metrical romance, about 1497-1500 A.D.
with introduction, notes, and index by the Rev. W. W. Skeat, 8vo.
h. morocco *Early Engl. Text Soc. 1870* 0 5 0
- The story of the Lady of the Lake and of the royal orphan brought up in her fairy-palace beneath its waters is a genuine old Celtic story, which probably ended in his restoration to a throne after a number of triumphant combats. Whether it included his amours with Queen Guinevere or not is questionable, but it had of course no connexion with the Grail fable, the Round Table, and the Perceval, the substance of which was only woven into the romance in the early part of the thirteenth century. One is strongly inclined to think that it was Hélie de Borron who compiled the prose story as we find it, and that his originals were the first Lancelot (by Walter Map? 1160-70), and Chrestien's Charette and Conte du Graal (about 1185-90).
- The charming scenes of love-making, and the finely drawn characters of Lancelot and the Queen, are perhaps due to the prose compiler (Hélie de Borron?). They give a more vital and human interest to this romance than any of the other romances can lay claim to. It is frequently alleged that the plot of the Tristan is better constructed and worked out, but there is a vast difference in the characters. Guinevere is a creature of flesh and blood, a living and breathing woman, with all the passions, frailties, and merits of her sex; while Yseult is a lay-figure. Tristan is somewhat better drawn than King Mark's wife, but he is not an amiable being. He is selfish and truculent, a bully by nature, and a man without regrets for having done wrong. Lancelot on the contrary is generous, full of a noble and self-sacrificing devotion, frequently suffering from fits of high-minded remorse, but always commanding respect and admiration. According to the romance his name was Galaad, but it was changed to Lancelot when he dwelt with the Lady of the Lake, and although this is said to have been in memory of his grand-father, that is evidently a late addition. Lancelot is plainly an epithet: lance-y-lôch or lancelot=the Boy of the Lake.

- 249 TRISTAN. LE GRANT ROMAN DE TRISTAN**, stout large folio, French MS. on vellum, with illuminated initials and capitals, and containing nearly 80 singularly beautiful Miniatures illustrating the story with scenes of love, war, and pageantry, many of them forming exquisite pictures in design, execution, and colouring, formerly in the possession of CATHERINE de BOURBON, Duchesse d'Albret, sister of Henri IV, with her cypher on the old calf sides 1468 250 0 0

This valuable MS. exhibits the story of Tristan in its most ample form, infinitely more extensive than the printed text. One of its more remarkable features is the number of poetic lays ascribed to Tristan and sung either by him or by others to the accompaniment of the harp. Another striking peculiarity is the great prominence assigned to the Saracen knight Palamedes who occupies a large share of the story, and whose noble, simple, and generous character is brought into contrast with the jealous and overbearing Tristan, his rival throughout the narrative. The volume is not perfect. It begins with folio xxvii of the ancient numeration, at the time when King Marc comes to Logres to seek to injure Tristan, and incorporates a large portion of the Grail Quest towards the end, breaking off after Lancelot's final attempt to see the Grail in the Castle of Corbenic. A page or two before, Tristan had been wounded by King Mark in a treacherous attack from behind.

The text in this MS. is very good, and represents probably the most complete form of the Tristan as compiled about the middle of the thirteenth century. It consists of over 600 pages, in double columns of 53 lines each; while the corresponding text of the printed book comprises only 200 pages in double columns of 40 lines each.

The original poem of Tristan was, as the prose romance alleges, composed by Messire Luces de Gast (about 1160?) and according to Hélie de Borron it was the first portion of the Arthurian romances rendered into French. It must have been the simple tale of love produced by a philtre with a tragical ending; but Hélie de Borron when converting it into prose about 1210-20 worked it up with the Round Table, Grail, and Arthurian narrative. Thus Tristan is associated to the Quest of the Grail, encounters Galaad, Perceval, and the rest of them, and is allowed by Lancelot to live with Yseult in the castle of Joyeuse Garde for several years. In the Lancelot, Tristan and Yseult are quite unmentioned; from which it is clear that the Lancelot was finished before Hélie took up the Tristan. The names of Tristan and Yseult (Trystan, Essyllt) are purely Cambrian; but the story may have originated in Cornwall.

Hélie de Borron was a man of decidedly high literary qualities. The difficulty raised with regard to his age and the circumstance that according to his own statement he was a kinsman and companion-in-arms of Robert de Borron, is easily solved. If Robert was born about 1145, and Hélie about 1160, they might well have been companions in arms; while the former could have written his Grail in 1175 and the latter his Tristan and Guyron about 1220.

- 250 TRISTAN. TRISTAN CHLR DE LA TABLE RONDE nouuellement Imprime à Paris, sm. folio, lettres gothiques, two large woodcuts; the last leaf refait; green morocco, gilt edges, with Utterson's label and monogram** (Paris, Verard, about 1503) 30 0 0

This is a fine copy of Vérard's second edition (—the first was printed a few years earlier, and also without date)—and is only deficient of the last leaf. The leaf now substituted for it is not a real facsimile, but copied from some other edition, and falsified by a fictitious date (1496).

- 251 (GUYRON LE COURTOYS) Anecques la denise des armes de tous les cheualiers de la table ronde), folio, FIRST EDITION, gothic letter, with several large woodcuts, a wonderfully large, sound and fine copy (350 x 241 millimètres), old calf

Imprime a paris pour Anthoine verard (about 1504) 50 0 0

This was the first issue by Vérard, as appears from the absence of a title, and the absence of a leaf of prologue. Here the preliminary leaves are seven in number (the first, a blank, having been torn away); of which, six leaves (a ii—[a vii]) contain the table, and the seventh has a large woodcut on the obverse, the reverse blank.—(In the second issue, these preliminary leaves were reprinted in smaller characters. The large woodcut was placed on the reverse of folio 1, and the words of intitulation printed on the obverse; the table occupied leaves 2-7; and on the eighth leaf a prologue was added.)

In the colophon Verard describes his house as "devant la rue neuve Notre Dame," and as he only began to do so in September, 1508, the Gyron cannot be anterior, although Brunet says "vers 1501."

Didot's copy, with the title and another leaf in facsimile, fetched 1800 fr. plus auctioneer's commission. The Yemenis copy, a fine one, sold for about £240. A dirty and wormed copy fetched 1500 fr. at Paris in 1876.

Guiron was the last of the original Arthurian romances, and appeared about 1220. Hélie de Borron was its author, and a great deal of his own invention will probably be found in it. He was evidently influenced by a reaction against the free and easy life of the former knights when he undertook to write the story of a Pure Knight. *Guirin* or *Gwirin* means *pure* in Cymric, and the hero who bears the name in this interesting story proves himself worthy of the name.

- 252 MELIADUS DE LEONNOYS. Ou present Volume sont contenus les nobles faictz darmes du vaillant roy Meliadus de Leonnoys: Ensemble plusieurs autres nobles proesses de Cheualerie, faictes tant par le roy Artus folio, gothic letter, title printed in red and black within a woodcut border; fine copy in blue morocco extra, gilt edges, by Padeloup

Paris, Galliot du Pré, 1528 72 0 0

- 253 —— Ou present Volume sont contenus les nobles faictz darmes du vaillant roy Meliadus de Leonnoys: small folio, gothic letter, with woodcut border to title, a beautiful copy, from the private library of King Louis Philippe (Palais Royal), with the stamp on the title; red morocco super-extra, gilt marbled edges (by Bauzonnet-Trauts)

Paris (Denis Ianot), 1532 48 0 0

Meliadus was the father of Tristan, but the romance upon the son preceded by a long time that upon the father, and the latter contains a different account of Tristan's mother and his birth. According to the prologue of the volume, and to the usually received accounts, the story of Meliadus was compiled by Rusticien of Pisa (the writer who took down, in barbarous French, from Marco Polo's dictation, the first edition of the latter's travels) at the request of Edward I of England, about 1270 to 1275. The prince on his way to the Crusades is said to have left his copies of the Round Table Romances in the hands of Rusticien, giving him the commission to harmonize and complete them—a task beyond the honest writer's power. The fifteenth-century editor who modernized the book for the press, complains of the confused and erroneous system on which Rusticien worked, but which it was impossible then to alter. The above edition is headed on every alternate page "le premier volume," but there is no other, and the work is complete in itself; the error arising from the circumstance that Meliadus and Guiron le Courtois were generally written together in one manuscript. The preface of Guiron was also frequently put in front of the Meliadus—as is the case in this very edition—and the authorship of Meliadus thus credited wrongly to Hélie de Borron.

- 254 YSAIE LE TRISTE. Filz Tristan de leonois, iadis cheualier de la table ronde, et de la royne Izeut de Cornouaille. Ensemble les nobles prouesses de cheuallerie faictes par Marc lexille filz dudit Isaye. Histoire moult plaisante et delectable, nouuellement Imprimee a Paris, small folio, gothic letter, with woodcuts, a fine copy, blue morocco extra, gilt edges, by J. Wright, with Utterson's initials on the sides

Paris, Pierre Vidoue pour Galliot du Pre (1522) 50 0 0

THE RAREST AND FINEST edition of this celebrated Romance. The Solar copy fetched 2000 francs.

Tronc the Dwarf is the most noteworthy figure in the composition. The author of the romance is unknown; it was written probably about the beginning of the fifteenth century.

- 255 ARTUS DE BRETAIGNE. HISTOIRE DES MERVEILLEUX FAICTS du preux & vaillant Cheualier Artus de Bretaigne . . sm. 4to. Roman letter, woodcuts, green morocco extra, gilt edges, by Duru
Paris, Nicolas Bonfons, 1584 10 10 0
- 256 ARTHUR OF BRYTAYN, The history of the moost noble and valyaunt knyght Arthur of lytell brytayne, translated out of Frensshe in to englisse, by the noble Johan bourghcher knyght lord Barners, small folio, BLACK LETTER, woodcuts, last two leaves mended, old calf, in a red morocco case
Robert Redborne, n. d. 150 0 0
 Lord Spencer's copy, Lord Ellesmere's, and the present, are the only perfect copies in existence. Even imperfect copies are of very great rarity.
- 257 HISTORY OF THE VALIANT KNIGHT ARTHUR OF LITTLE BRITAIN: a Romance of Chivalry, translated from the French by John Bourchier Lord Berners, new edition [edited by E. V. Utterston], small 4to. 25 plates in facsimile of the Miniatures contained in an ancient MS. of the work
1814 5 0 0
- 258 ——— the same, LARGE PAPER, roy. 4to. with double set of plates, the one plain, the other set EXQUISITELY COLOURED AND ILLUMINATED with gold and silver, hf. morocco, gilt top, uncut, by Riviére
1814 Sold
 Only twenty-five large paper copies were printed. The plates were issued plain in the ordinary state; coloured in the better state; and illuminated with special care in a few instances only.
 This romance was written in the earlier half of the fifteenth century, and is remarkable as having influenced Spenser to the composition of his "Fairy Queen." The author's name is unknown. The story is only Arthurian by virtue of the hero's supposed descent from Lancelot.
- 259 PERCEFOREST. La Treslegant Delicieuse Mellifue et tresplaisante Hystoire du tresnoble, Victorieux et excellentissime roy Perceforest, Roy de la grand Bretaigne . . 6 vols. in 3, small folio, First Edition, woodcuts, very fine copy in red morocco extra, gilt edges, by Niedrée
Paris, Galliot du pre, 1528 40 0 0
- 260 ——— (seconde édition) 6 vols. in 3, sm. folio, woodcuts, fine copy in veau fauve, gilt edges
Paris, Egidius Gormontius, 1531-32 12 12 0
 The Didot copy fetched 1500 fr.
 A chronicle of the earliest history of Britain and Scotland at the time of "Alexander the Great and Julius Cæsar." It was written in the fifteenth century, and has little value as a sustained work of fiction, but is invaluable as the most authentic and well-filled repository of everything connected with Knighthood and the laws and customs of chivalry at the beginning of the fifteenth century. It is of undisputed authority upon the subject.

VII. FRANKISH CYCLE: CHARLEMAGNE AND THE TWELVE PEERS OR PALADINS.

- 261 ROLAND. La Chanson de Roland, texte, traduction, et commentaire, par Léon Gautier, 8vo. plates, sd.
Tours, 1875 0 3 6
 Of the MSS. of the Chanson de Roland now extant, the oldest is in the Bodleian. It was written in England about a century after the Norman Conquest, the name of the scribe (Turoldus) being given. He is frequently described as the author.
- 262 RUOLANDES LIET, von Wilhelm Grimm, 8vo. hf. calf
Göttingen, 1838 0 2 6
 A Middle High German poem by Pfaffe Konrad, derived from the French Roland, and written for Henry the Lion about 1177.
 The Latin Chronicle of the Pseudo-Turpin, written in the eleventh century, is the oldest document of the Carolingian cycle, but was of course preceded by Frankish and French ballads no longer extant. The oldest French document is the Chanson de Roland, but it is supposed that the Italian poem Spagna, and the French Galien and Fierabras were derived from still older poems which have perished. Even the German Ruoland contains elements not wholly in accordance with the notion that Konrad translated from the French Chanson that we know.

263 DELÉCLUZE (E. J.) *Roland ou la Chevalerie*, 2 vols. 8vo. hf. bd. Paris, 1845 0 6 6

An acutely reasoned treatise to shew that the system and the romances of chivalry had their source in the East. It includes a translation of the *Chanson de Roland*, and abstracts of several other stories.

264 FIERABRAS. *Fol. 1a: sAinc pol docteur de verite nous dit . . . Colophon: Cy finist Fierabras imprime a Lyon par maistre guillaume le roy le . xx . iour de ianuier. M.CCCC.lxxxvi. followed by a leaf containing a large woodcut of Charlemagne enthroned, sm. folio, lettres gothiques, numerous bold woodcuts; fine large copy with many uncut leaves, red morocco super-extra, gilt marbled edges, by Trautz-Bauzonnet Lyon, Guillaume Leroy, 1486* 105 0 0

EXCESSIVELY RARE. This copy, which had previously belonged to the Prince d'Essling, fetched at the sale of the Yemeniz library 2950 francs plus commissions.—The book is not merely the story of Fierabras (originally written in verse as one of the separate contributions to Carolingian romance). The Fierabras fiction, although it gives the title to the volume, is only one of the sections of the work. It would be more correct to call this book the Romance of Charlemagne, of which it is the only collective form. It was the first printed work of that cycle, just as the *Morte Arthur* was the first printed work of the British cycle; the intitulation in each case being incorrect and partial.

265 FIERABRAS. *Colophon: Cy finist Fierabras Imprime a Lyon par Iaques maillet Lan de grace Mil, occc.lxxxix . . . sm. folio, lettres gothiques, numerous rude and curious woodcuts; having the blank margin of the first page mended, otherwise a fine copy in blue morocco extra, gilt edges, by Thouvenin, from the Molini, Bourdillon, Yemeniz, and Didot collections, with the ex-libris of the latter two Lyon, Jacques Maillet, 1489* 95 0 0

EXCESSIVELY RARE. This copy fetched 3000 francs at the Didot sale.—The special value of this edition (—which is a reprint of Leroy's edition of 1486) consists in the circumstance that it is the only one which gives the name of the compiler. It is in the epilogue preceding the colophon, in the sentence beginning "Et ainsi est q a la postulation . . . Henry bolomier chanoyne de losâne ie iehan bagnyon ay este insute . . ." The words which I have put in italics are not in the 1486 edition and are of considerable value as adding a lost name to the history of early French literature. In Maillet's edition there is one entirely new woodcut—a full-page representation of Fierabras occupying the reverse of the first leaf. As for the rest of the woodcuts, some are from the same blocks as were used in Leroy's edition, others are copies from new blocks.

266 FIERABRAS, légende nationale, traduite par Mary Lafon, roy. 8vo. 12 fine woodcuts after designs by G. Doré, blue morocco extra, gilt edges Paris, 1857 1 1 0

267 GALIEN. LHISTOIRE DU PREUX & VAILLANT CHEUALIER GALIEN RETHORE filz au Conte Oliuier de Vienne Per de France . . sm. 4to. Lettres gothiques, with several woodcuts, title printed in red and black; red morocco extra, gilt edges, by Bauzonnet, from the Seillière library . . Paris pour Iehan Bonfons . . (circ. 1545) 10 0 0

This celebrated romance comprises Charlemagne's journey to Jerusalem, the curious story of the "Gabs," the fight at Ronceval, the death of the Peers, and the punishment of the traitor Ganelon. It is supposed to have been derived from the Latin Turpin, but had probably other sources as well. It is certainly one of the earliest French romances upon Charlemagne.

268 ————— Histoire des nobles prouesses de Gallien Restauré . . 4to. hf. morocco, gilt top, uncut Troyes, Jean Garnier (about 1750) 0 12 0

269 REALI DI FRANCIA. Libro chiamato Reali di Frâza: Nel quale si cotiene la generazione de tutti li Re: Duchi: Principi: & baroni di Frâza: & de li Paladini: cõ le battaglie da loro fatte . . sm. 4to. title within an elegant woodcut border, and numerous small woodcuts throughout the text; red morocco extra, gilt edges, by Chambolle-Duru, from the Seillière library, VERY RARE Venetia, Marchio Sessa, 1537 6 0 0

270	LI REALI DI FRANCIA, edizione purgata (pubbl. da Bartolommeo Gamba), 8vo. LARGE PAPER, olive morocco, gilt edges, uncut	Veneria, 1821	1 1 0
	Like Malory's Morte Arthur, this work, although in a foreign language, is the only printed general compilation of the French stories of which it is made up. It is in prose, and is believed to have been written at the close of the thirteenth century. The narrative begins with the Emperor Constantine and his conversion to Christianity. The first three books are devoted to him and his contemporaries, the Frankish heroes, Fiovio, Rizier, and Fioravanti, and to Octaviano of Lyon; the fourth and fifth to Buovo d'Antona; in the sixth we have the story of Pippin, Carlo Magno Maineto, Bertha, and the youthful days of Orlando. Here the book ends, hardly midway in the legendary career of the imperial hero. The seventh and eighth books exist but were never printed.		
271	BUOUO DANTONA con molte azonte Nouamête Impresso, 12mo. Gothic letter, numerous little woodcuts, and a fine large one on the title; maroon morocco extra, gilt edges, by Lewis	Venezia, Alessandro e Benedetto di Bendoni, 1521	4 4 0
	The same matter as book IV of the Reali di Francia, but treated more extensively and in ottava rima. The author's name is unknown, but he lived probably in the fourteenth century. There is an allusion to Dante in the third stanza from the end.		
	Sir Bevis of Hampton is the hero's name in England, and the city of Southampton keeps his memory green.		
272	SPAGNA. Incomincia il libro vulgar dicto la spagna in quaranta can- tare diuiso done se tratta le battaglie che fece. Carlo magno in la prouincia de spagna, sm. 4to. Gothic letter, numerous small woodcuts; having the last page mended, but on the whole a fine copy in light brown morocco extra, gilt edges, by Chambolle-Duru, with the Seillière arms on sides	Venetia per Guelmo da Fontane . . . M.cccc.xviii (1514)	7 7 0
273	— Libro volgare intitolato la Spagna . . . 12mo. numerous small wood- cuts, title printed in red and black over a large woodcut; red morocco extra, gilt edges, by Masson-Debonnelle	Venetia, Bartolomeo l'Imperador, 1549	3 3 0
	Printed in double columns, in a very small Gothic character.		
274	— Libro chiamato la Spagna . . . 12mo. printed in very minute Roman letter, with numerous small woodcuts, red morocco extra, gilt edges, by Masson-Debonnelle	Padova, il Sardi (about 1590-1600)	2 2 0
	Sostegno di Zanobi, of Florence, wrote this poem in the fourteenth century, apparently to supply the deficient conclusion of the Reali. He had apparently access to old French sources now no longer in existence.		
275	AYMON'S SONS. LES QUATRE FILZ AYMON. Colophon : Cy finist lhystoire du noble & vaillant cheualier regnault de montauban . . sm. folio, gothic letter, with numerous half-page woodcuts; one leaf supplied by hand in neat imitation of the original; old French red morocco extra, gilt edges	Lyon, 1493	52 10 0
	UNIQUE. This is the first edition of the famous romance in which the horse Bayard plays so large a part. The twenty-second leaf has been supplied in a MS. imitation taken from the text of a later edition. This was done probably when the book was in the library of the Duc de la Vallière; to whom, and to Renard, Solar, Chedeau, and Lord Crawford it has successively belonged.		
276	LES QUATRE FILS AYMON, suivi de Jean de Calais et de Genevieve de Brabant, 4 vols. in 2, 12mo. hf. red morocco	Bibliothèque Bleue, Paris, s. d. (about 1860)	0 7 6
277	THE EIGHT PLESAUNT AND GOODLY HISTORIE OF THE FOURE SONNES OF AIMON the which for the excellent endytyng of it, and for the notable Prowes and great vertues that were in them : is no les pleasaunt to rede, then worthy to be knownen of all estates bothe hyghe and lowe, sm. folio, black letter, woodcuts, with MS. verses on the title-page, and a full-page drawing dated 1595 on the last leaf (which is mended in the margin), a fine and large copy, old calf		
	. . now Emprinted in the yere of our Lorde. M.CCCCC.lviii. the vi. daye of Maye, By Wylliam Copland, for Thomas Petet. (1554)	75 0 0	
278	— another copy, sm. folio, having the title and small portions of some other leaves in facsimile, blue morocco extra, gilt edges, by Zachnsdorf, in a case	1554	20 0 0

- 279 QUATRE FILS AYMON. Eyn schön lustig Geschicht wie Keyser Carle der grooz vier gebrüder, Hertzog Aymont von Dordons Sine... sechzehn jarlangk bekrieget... ausz Frantzösischer sprach in Teutsch transferiert, sm. folio, *numerous fine large woodcuts, two leaves in facsimile (1² and 1⁵); red morocco extra, gilt edges, Seilliere arms on sides*
Siemern, Iheronimus Rodler, 1535 8 8 0
- 280 ——— the same, sm. folio, *a perfect and very large copy, in hf. russia 1535* 12 0 0
 First German edition of the romance, and very rare. The woodcuts are by the unknown artist who, in some of the designs of the 1530 Turnierbuch, used the initials H.H.
- 281 (MABRIAN.) HISTOIRE SINGULIERE & fort recreative Côtenat la reste des faitz & Gestas des quatre filz Aymon... Et de leur cousin le subtil Maugis... Semblablement La cronicque & hystoire du cheualereux preux & redoupte price Mabrian... les vertueulx faitz darmes Des enffans dudit mabrian... sm. folio, *lettres gothiques, with numerous large woodcuts, the border of title cut into, otherwise a fine copy, red morocco extra, gilt edges, by De Rome Paris par Jacques Nyuerd (1525)* 35 0 0
 First edition. Only one other copy is at present known, and that fetched about £80 at the Didot sale.
 "Les noctz marins et vagues procelleuses esmeues par fureur zephyrane tant elongnerent le vaillant Mabrian"—the language of this statement on f. 74 is sufficient of itself to indicate the date of the composition.
 The Four Sons of Aymon, or Regnault de Montauban, his three brothers, and his wonderful horse Bayard, were the heroes of a story which continued to fascinate readers down to the seventeenth century and even later. The prose romance was compiled in the fourteenth century from early poems by various trouvères, the oldest of which now extant was written by Huon de Villeneuve about the close of the twelfth century.—Regnault, Reinhold, Rinaldo, became a central or prominent figure in many other romances and poems, and the marvellous steed Bayard who bore all the four brothers on his back when they were obliged to flee before the wrath of Charlemagne, is renowned in many languages. A favourite incident in the Carolingian stories is the slaying of a youth with a massy chess-board on which he and his enraged opponent have just played a game. Here Regnault is the slayer and the Emperor's nephew the slain; and as a consequence he and his brothers are compelled to live as outlaws or rebels perpetually at war with the monarch and his peers.
 Mabrian is a continuation of the "Four Sons," after the death of Regnault.
- 282 OGIER THE DANE. OGIER LE DANOYS duc de dannemarcke qui fut lüg des pers de france, lequel avec layde du roy charlemaigne chassa les payés hors de röme... sm. folio, *lettres gothiques, with numerous woodcuts; blue morocco extra, gilt edges, DOUBLE with red morocco, elegant Grolieresque patterns both inside and outside, by Koehler*
Paris, Anthoine verard (about 1498) 95 0 0
 FIRST EDITION of the romance, the only one in which the text is given in full unaltered from the MSS. Slight corrections, excisions, and modernisations are found in all other editions. This copy sold for 2000 fr. at the auction of the Solar library—a price which, according to the altered conditions of the present time, may be considered equivalent to about £180 to-day.
- 283 OGIER LE DANOIS. Ogier le Danoys duc de dñemarche: qui fut lüg des douze pers de france, lequel avec layde du roy Charlemaigne chassa les payés hors de Röme... Et fut long temps en faerie, puis reunint cōme vous pourrez lire cy apres en ce present liure, sm. folio, *gothic letter, with woodcut on title, and many in the text, having three leaves (b 6, h v, and l viii) in facsimile; a beautiful copy, very large and clean, red morocco super-extra, lined (DOUBLÉ) with blue morocco richly gilt, leather joints, gilt marbled edges, by Lortic, from the Didot collection*
Lyon par Claude nourry, dit le Prince, 1525 72 0 0
 EXCESSIVELY RARE. Only one other copy (the Yemennix) is recorded as having occurred for sale since the beginning of the century.
- 284 OGER LE DANNOIS... sm. 4to. *Roman letter, numerous woodcuts; fine copy in blue morocco, gilt edges, by Wright* Paris, Nicolas Bonfons, 1583 3 3 0
 The romance of Ogier as a saintly legend was existent in the eleventh century in a Latin text now lost. The earliest extant French work is a poem by the trouvère Rainbers de Paris, apparently of the twelfth century. Adenex le Roi was a later compiler.
 Oiger or Olger, called the Dane, was a Frankish Markgraf who fought with the

Lombards in 773, against Carl the Great, on behalf of the widow of Karlmann, the younger brother of the Frankish conqueror. Beaten and made prisoner, he transferred his fealty to Charlemagne, and became one of the *Douze Pairs* of romance. Around this historical personage, legends from many different sources grouped themselves and he became a hero of Fairyland. The Turpin Chronicle (about A.D. 1100) alludes to his wonderful deeds as renowned in ballads "sung to this very day." In the prose-romance compiled in the fifteenth century he is associated with Morgen la Féé who takes him to Avalon.—The chess board incident is found in Ogier as well as in the Aymon; but here the slayer is Charlot, the Emperor's son, and the slain young Baudouin, Ogier's son.

- 285 MEURVIN. The most famous and renowned Historie, of that woorthie and illustrious Knight Meruine, sonne to that rare and excellent Mirror of Princely prowesse, Oger the Dane . . . by I. M. Gent. smallest 4to. black letter, fine copy in red morocco

R. Blower and Val. Sims, 1612 14 0 0
A late continuation of the story of Ogier.

- 286 MILLES AND AMIS. La tres ioyeuse plaisante & recreatiue hystoire des faitz gestes triūphes & prouesses des tres preux & vaillans chenaliers Milles & Amys. Et de leurs enfis, cestassauoir Anceaulme & Florisset, sm. 4to. Lettres gothiques, 150 leaves, with signatures A-S in eights, and T in six leaves, printed in long lines, thirty-five per page, woodcuts, red morocco extra, lined with blue morocco, by Lortic, very fine and large copy from the Didot collection

Lyon sur le Rosne par Olivier Arnouillet . . . 1553 90 0 0

The first edition of this pretty romance was printed in 1503.

Æmilius and his Amicos were slain at a battle fought by Charlemagne against the Lombards, in 773. They were canonised as saints. In the story they fall by the hand of Ogier, who was then on the Lombard side.

The story was a saintly legend in Latin in the tenth century; in the thirteenth, it was composed in French verse and various *dramatis personæ* of the Carolingian cycle introduced into it; still further amplifications were made when it was compiled as a prose romance in the fifteenth century.

- 287 GERARD D'EUPHRATE. Le premier liure de l'histoire & ancienne croniqe de Gerard d'Evphratre, Duc de Bovrgongne . . Mis de nouveau en nostre vulgaire Francoys, sm. folio, numerous elegant wood-cuts and graceful initials, by Geoffroy Tory; in the original calf

Paris, Estienne Groulleau, pour luy, Ian Longis,
& Vincent Sertenas, 1549 14 10 0

Only one of the woodcuts bears Geoffroy Tory's mark; but his work is visible in most of them, and the initials are undeniably his. According to M. Didot the large engravings were the work of Jean Cousin, and the initials of Denis Janot.

Gerard de Fratte (who was the son of Doolin of Mayence, and who succeeded Gerard de Rousillon in the Dukedom of Burgundy) was one of the foes of Charles the Great. In this volume, containing only the first part of the story (—no more was published) the text was modified in imitation of the *Amadis*. It was derived from an early *Chanson de geste*.

- 288 HUON DE BORDEAUX. LES GESTES ET FAICTZ MERUEILLEUX du noble Huon de Bordeaulx Per de France, Duc de Guyenne. Nouuellement redige en bon Francoys: . . small 4to. gothic letter, with woodcut on title and others in text, a few letters in the headlines of the Table and the headline of the last leaf restored, a clean copy (186 x 127 millimètres), blue morocco super-extra, gilt marbled edges, by Trautz-Bauzonnet, from the Didot collection, VERY RARE Paris, Jean Bonfons [about 1530] 20 0 0

- 289 ——— the same, small 4to. a very fine and large copy (201 x 139 millim.), red morocco super-extra, gilt marbled edges, by Trautz-Bauzonnet [about 1530] 30 0 0

The earliest known edition is that printed by Michel Lenoir in 1516. All the impressions of this interesting romance are now very rare.

It is supposed that Huon de Villeneuve, about the end of the thirteenth century, wrote the poem from which, in the middle of the fourteenth, the prose romance was compiled. The earliest traces of the story are found in the *Heldenbuch*; the name of Otnit having grown into Huon, and that of Elberich into Auberon or Oberon—the dwarf who re-appears as King of the Fairies in the *Midsummer Night's Dream*. In romance, Huon is one of the Paladins of Charlemagne.

MEDIEVAL LITERATURE: VALENTINE & ORSON, BLANCHEFLEUR. 55

- 290 WOLF (Ferdinand) über die beiden wiederaufgefundenen Niederländischen Volksbücher von der Königin Sibille und von Huon von Bordeaux, large 4to. hf. bd. Wien, 1857 0 7 6
An interesting story, with large extracts from Spanish parallel texts.
- 291 VALENTIN ET ORSON. *Colophon*: Cy finist lystoire des deux vaillans cheualiers Valentin et Orson filz de lempereur de grece . . sm. folio, lettres gothiques, numerous woodcuts, a very fine copy in chocolate morocco super-extra, gilt marbled edges, by Bauzonnet-Trauts Lyon, Jaques maillet, 1489 80 0 0
First Edition; formerly in the Yemenez library, and afterwards in that of Lord Crawford. It had some facsimile leaves when it fetched about 2100 francs at the Yemenez sale; the genuine leaves have been substituted since, and the book is absolutely perfect.
- 292 VALENTIN ET ORSON. L'Histoire des deux nobles & vaillans Cheualiers, Valentin, & Orson, Enfans de l'Empereur de Grece, & neueux du tres-Chrestien Roy de France, Pepin, small 4to. woodcuts, slightly cut in headline, beautifully bound in black morocco, gilt edges, by Wright, from the Uterson and Corser libraries, VERY RARE Rouen, chez Pierre Mulot, sans date (vers 1580) 10 10 0
This copy sold for £14. 15s in Mr. Corser's sale. It is printed in Roman letters.
- 293 VALENTINE AND OESON, the two sons of the Emperour of Greece, newly corrected and amended, with new pictures, lively expressing the history, sm. 4to. black letter, with frontispiece and other curious woodcuts, short copy, calf, RARE Printed by A. Purslow for T. Passinger (? 1675) 4 0 0
- 294 —— another edition, sm. 4to. Roman Letter, calf extra, gilt edges, by Bedford A. M. for E. Tracy on London Bridge, n. d. 4 10 0
The last woodcut in the Tracy editions is a new engraving: otherwise the prints in both editions are from the self-same blocks.
Tracy succeeded Passinger (perhaps not immediately, about 1690) in his business and shop at the "Three Bibles" on London Bridge, where numerous Romances of Chivalry were issued in the form of chap-books to the hawkers who conveyed them throughout the three kingdoms.
The text is a modernized edition of the old translation, made by Henry Watson for Wynkin de Worde.
This romance, formerly so popular, was composed in the fifteenth century. It belongs to the Carolingian cycle, but deals with an earlier time than the other romances of that class. The scene is laid chiefly at the court of King Pippin, whose nephews the two heroes turn out to be.
- 295 ENRIQUE DE OLIVA. HISTORIA DE HÉRIQUE HIJO DE DOÑA OLIVA REY DE JERUSALÉ Y EMPERADOR DE CONSTANTINOPLA, M.D.xlviii. sm. 4to. black letter, woodcut on title, beautifully clean and perfect copy, exquisitely bound in red morocco, super-extra, DOUBLE with blue morocco, richly gilt-tooled borders inside, by Thibaron-Joly, from the Seilliére library Impresso en Burgos en casa de Juan de Junta, Ano. M.D. xlviij (1548) 40 0 0
EXCESSIVELY RARE, and unknown to Brunet, Salvá, and Gallardo.
The romance belongs to the Carolingian cycle, and is probably based on a French poem. Oliva is the sister of King Pipin, and is repudiated for infidelity (through the tricks of a traitor, Tomillas, father of Ganelon). Her son Enrique is born in the monastery to which she retires, becomes a great warrior, and wins the imperial crown of Constantinople.—As this book was first printed in 1498, it belongs to the earliest Spanish productions of its kind and stands midway between Tisante and Amadis.
- 296 FLEUR ET BLANCHEFLEUR. FLORES Y BLANCAFLOR. La hystoria de los dos enamorados Flores y Blancaflor. Con licencia. Año de M.D.LXII. sm. 4to. black letter, title within a woodcut border, beautiful copy, superbly bound in red morocco super-extra, DOUBLE with citron morocco, exquisitely gilt-tooled border, g. e. by Thibaron-Joly Impresso . . en Burgos en casa de Phelippe de Junta. Año de M.D.Ixij. (1562) 42 0 0
EXCESSIVELY RARE, and unknown to Brunet and Salvá, who appear to have been ignorant of any edition printed at Burgos.
This beautiful Romance of love's devotion is an adjunct to the Carolingian cycle.

as the hero and heroine (although it is not mentioned in the Spanish text), left a daughter, Bertha, who married Pepin. Its first appearance in print was in its Spanish form (in 1512), and all the early editions in other languages were merely translated from that; although modern investigation has shown that its real original was in French or Provençal verse. Two thirteenth century poems, previously unpublished, on the story of Floire et Blanceflor, were printed at Paris in 1856. Boccaccio re-told the tale in his *Philocopo*.

- 297 GUERIN MESQUIN. Le premier liure de Guerin Mesquin. La tres ioyeuse plaisante & recreative hystoire des faitz, gestes, triumphes & prouesses du tres preulx & vaillat cheualier Guerin par advent nomme Mesquin filz de Millon de Bourgogne, prince de Tarante, & en son temps roy Dalbanye. . . Small folio, gothic letter; *Editio princeps, title within woodcut border, LETTRES GOTHIQUES, long lines, woodcuts, red morocco extra, citron morocco linings (double)*, by Lortic, from the Didot collection, a superb copy

COLOPHON: . . .acheus de Imprimer le. xvi. de Auril. Mil. cccc. et
xxx. par Olivier Arnoulet, Lyon (1530)

63 0 0

VERY RARE. After the subscription, follows a treatise, thus intituled: "Sensuyt le saint vogage de Hierusalem." It occupies six leaves.

- 298 GUARINO MESQUINO. Coronica dl. noble canallero Guarino mezquino. En la qual trata de las Hazañas y auenturas que le acontecieron por todas las ptes del mundo. Y en el purgatorio de Sant patricio y enil monte de Norça donde esta la sibila. . , small folio, gothic letter, double columns, title printed in red and black, with a woodcut on it; the six leaves of sheet O wanting; old calf, from the Sunderland library . . seuilla en casa d'Andres d'Burgos . . mil & qniétos & xlviit . . (1548)

5 0 0

A very rare edition of this Romance, translated into Castilian by Alonzo Hernandez Aleman. The story is affiliated to the Carolingian cycle, because Guarino was grandson of Gerard de Flandres, but it has no real connexion with the legends of Charlemagne and the Paladins. The Spanish is a translation from the Italian text which is supposed to have been compiled at the beginning of the fourteenth century from a French original of still earlier date, not now existing. The Italian is believed to have been the first complete form of the story. The hero is a pilgrim-wanderer who visits many holy places, including Jerusalem and the Purgatory of St. Patrick. There is also an incident with a sibyl which links the story to those of the Melusine type.

VIII. SPANISH CYCLES: AMADIS, PALMERIN.

- 299 AMADIS DE GAULA. Los quatro libros del Virtuoso cauallero Amadis de Gaula: Compilados. sm. folio, gothic letter, First edition, unique, large woodcut on title; in fine state of preservation, with rough edges, red morocco super-extra, by Chambolle-Duru; DOUBLÉ with olive morocco, richly gilt-tooled to an elegant Grolier design, gilt edges, by Marius-Michel, with the Seillièr arms on sides; in a neat case

Caragoça: por George Coci Aleman, 1508 200 0 0

UNIQUE. The first edition of the famous Amadis was utterly unknown till this single extant copy was discovered at Ferrara in 1872, and sold by Tross to Baron Seillièr for 10,000 fr. I have had in my possession the first edition of the Morte Arthur, the first edition of the Lancelot, the first edition of the Recuyell of Troy, the first edition of Tirant lo Blanch—all of extraordinary rarity; the first edition of Amadis is the rarest of them all. I have been told that a second (but imperfect) copy exists, but I am unable to discover where.

The authorship of the romance—which is undoubtedly an imitation of the Lancelot—and the date of its composition, have not been

satisfactorily ascertained. The details, so far as known, may be tabulated here:—

A.D. 1350. The romance of *Amadis* was known in Castile, as proved by the fact that on or about

1360, Pero Ferrus (born about 1325-30) in a poem printed in Baena (Cancionero) addresses Pero Lopez de Ayala, recommending him to follow the example of *Amadis*, whose deeds of chivalry are contained in *three books*. (When Garcirodoñez de Montalvo was preparing his edition of the four books, about 1490-1500, there were only known, he states, *three books*; and the fourth was a new discovery—i.e. his own composition.) To confirm and establish the fact suggested by Ferrus, it is shown that, about

1367-70, Pero Lopez de Ayala mentions the *Amadis* and the *Lancelot* in his poem *el Rimado de Palacio* as having been a fruitless study of his youth.

1403 is the date of the death of Vasco de Lobeira, a Portuguese knight (knighted in 1385), to whom by all Portuguese writers and by most others the authorship of the *Amadis* is ascribed, notwithstanding the circumstances that no Portuguese text has ever been seen, and that Lobeira was born about 1360—too late for him to have been the author of the *Amadis in three books*, known in Castile about 1360. The earliest assertion of Lobeira's authorship was made about

1454, when Gomez Eannes de Azurara, the faithful chronicler of Portugal, mentioned it as a fact discreditable to Lobeira that he coined the *Amadis* romance from his imagination in the reign (1367-83) of King Fernan. This is irrefragable proof that a Portuguese *Amadis* was in existence in 1450.

1490. Alfonso of Portugal ("el señor infante Don Alfonso de Portugal") married Doña Isabel Infanta of Castile, and died the same year. Great rejoicings took place at Seville and Evora; one of the most conspicuous persons at Evora being Doña Briolana Anrriquéz (whose name is suggestive in this connexion). This was almost certainly the Alfonso referred to in the next paragraph; although people usually suppose that Alfonso, a natural son of John I of Portugal, was the man.

1494. Garci-Rodriguez de Montalvo was at work about this time on his Castilian *Amadis*. In book I, cap. 40, he narrates how *Amadis* preserved his chastity against the importunate love of Briolana; and then states that pity for the lady's disappointment had caused the Infante Alfonso of Portugal to order a modification in the story at this part so as to gratify Briolana without detriment to the conscientious scruples of the hero. "But I," he pursues, "tell the history truly: Briolana gave up her desire, and had no child by *Amadis*."—The Alfonso in question cannot have been the Affonso of 1390, because, if the Portuguese book of that period were still in existence in 1490-94, it would exhibit no trace of a modifying hand in the narrative, even had there been anything of the kind. A matter like that, referred to in 1494, could only have been a personal reminiscence on the part of Garci-Rodriguez de Montalvo, and shows that he may have encountered in 1490 the Affonso who was married and died in that year.

1502. Isabel la Catolica died. Garci-Rodriguez had finished his work before or by this date.

CONCLUSION: The *Amadis in three books*, current in the peninsula, in 1350, was probably in verse, whether its language was Castilian or Limosin. Vasco de Lobeira reduced it to Portuguese prose about 1400, and (although we have no trace of such a thing) we may conjecture

that someone else worked it into Castilian prose quite as soon. All such texts are lost now, but they all probably existed in 1490, and Garcí-Rodríguez de Montalvo made use of them to re-write the three books in the language of his own period. He then added the fourth from the materials adapted and improved by himself. He states in the preface that he *corrected* the vitiated text of the three books, that he *discovered and translated* the fourth book and the fifth book (the *Sergas de Esplandian*). As the *Sergas* was not printed till 1510, it is evident that Montalvo was still at work upon it in 1508 and unable to add it to the first edition of *Amadis*.

As he calls himself Garcia Rodriguez de Montalvo in this volume (of 1508) we must assume that Garcí-Ordoñez, as all the later editions have it, is not his proper designation. (See also *Esplandian* below).

- 300 AMADIS DE GAULA. Los quatro libros de Amadis d' Gaula nuevamente impressos, sm. folio, *Roman letter, with a great number of wood-cuts; the title printed in red and black; green morocco extra, leather joints, gilt edges*

Venecia, Maestro juan Antonio de sabia (sic) . . . a las espesas de M. juā Batista pedrazano e cōpaño . . 1583

20 0 0

- 301 ——— the same, sm. folio, *very fine copy in blue morocco extra, leather joints, gilt edges, by H. Walther, with his ticket, Utterson's cypher in gold on the sides*

1533 48 0 0

Excessively rare. This copy sold for £50 in Colonel Stanley's sale.

Here the compiler is called by the name usually given him, Garciorodófiez de Montalvo. His preface which appeared in the first edition, is omitted in this. There is a preface by Francesco Delgado (el Delicado) who prepared the work for the press, in which he gives the Italians some instructions in Spanish pronunciation. These are curious, and show that the sound of *j*, and of *g* before *e* and *i*, was the same as that of English *j*; and that *c* before *e* and *i* was pronounced like *s*, both in Spanish and in Venetian.

- 302 ESPLANDIAN. LAS SERGAS DEL VIRTUOSO CAUALLERO ESPLÁDIAN HIJO DE AMADIS DE GAULA, folio, *large woodcut on title, magnificent copy in red morocco super-extra, with the Arms of Baron Seilliére, DOUBLE with brown morocco, richly tooled and gilt in the Grolier style, gilt edges, by Chambolle-Duru and Marius Michel, in a case, EXCESSIVELY RARE*

On reverse of folio cx (misprinted cxiii) : *Fue impresso . . por Jacobo de Junta e Antonio de Salamanca librero acabose primero dia de Setiembre anno . . de mille e quinientos veinte Y cinco Annos (1525)*

70 0 0

The volume consists of 114 leaves, including title, the last four being the Table; all, except the title, numbered. It was printed in Rome.

A copy was priced by Tross, 1500 francs in 1871, that being the only one which had appeared in the market since Heber's. This edition was unknown to Gallardo, and there is no copy in the Salvá collection. Both Salvá and Brunet merely cite it from Heber's catalogue.

In this book the compiler's name is given as Garcia Gutierrez de Montalvo.

- 303 AMADIS. Gayangos (Pascual de) Libros de Caballerias, con un discurso preliminar y un Catalogo razonado, roy. 8vo. cloth, *uncut Madrid, 1857*

0 10 0

Besides the discourse and the bibliography, this volume contains a complete edition of *Amadis* and *Esplandian*.

- 304 AMADIS OF GAUL. The Ancient, Famous, And Honourable History of AMADIS DE GAULE . . . Written in French by the Lord of Essars, Nicholas de Herberay . . [translated into English by Anthony Munday] 4 vols. in 1, sm. folio, *blue morocco, gilt edges* *Nicholas Oke, 1619-18*

20 0 0

VERY RARE. The translation comprises four books—that is, the complete *Amadis* only. Munday meant to have gone on with the continuations, but he proceeded no further. The titles of Books 2, 3, 4 bear the words "Translated out of French, by A. M.", and those initials at foot of the dedications are sufficient indication of the name of Anthony Munday. The first two titles bear the date of 1619; the other two, 1618.

305	AMADIS DE GAULE. The Fifth Book of the most pleasant and delectable History of Amadis de Gaule, containing the first part of the . . Acts of Esplandian . . sm. 4to. calf neat, with the signature of Charles Kirkpatrick Sharpe inside, and the arms of (Lewis?) Goldsmid on the outsides	T. J. for Andrew Kembe, 1664	4 0 0
	The preface is signed by T. J. (Thomas Johnson), who was only the printer of the book. Hazlitt states that Francis Kirkman was the translator; but the Palladine of England, also printed in 1664, contains an advertisement which seems to contradict that assertion.		
306	AMADIS. Desz Streitbaren Helden, Amadis ausz Franckreich Sehr schone Historien Darinnen füremblig gehandelt wird, von seinem Vrsprung, Ritterlichen vnd Ewiggedenckwürdigen Thaten . . Ausz Frantzösischer in vnser allgemein Tentsche Sprach transferiert, 2 vols. in 1, folio, numerous woodcuts, fine copy, green morocco super-extra, gilt edges, by Belz-Niedrée, with the Seilliére arms	Frankfurt am Mayn, S. Feyerabend, 1583	14 0 0
	Translated from books 1-13 of the French Amadis. The publisher, in a long prefatory dedication, which would lead one to suppose that he himself was the editor if not the translator, alleges that the French was the original work.		
307	LISUARTE. Chronica de los famosos y esforzados caballeros Lisvarte de Grecia, hlio de Esplandian . . y de Perion de Gaula hijo del valiète y esforzado caudillo Amadis de Gaula . . sm. folio, title mounted, fine copy in old Dutch calf gilt Caragoca, Pedro Puig y Joan Escarrilla, 1587	RARE. The first edition was printed in 1514.	3 10 0
308	BARET (Eugène) de l'Amadis de Gaule et de son influence sur les mœurs et la littérature au XVI et au XVII Siècle, 8vo. hf. calf extra, gilt top, uncut, by Bedford	Paris, 1853	0 7 0
309	——— the same, second edition, large 8vo. sd.	1873	0 5 0
310	PALMERIN DE OLIUA. Libro del famoso e muy esforzado canallero Palmerin de Oliua e de sus grádes fechos . Nueuamente corregido e historiado . folio, gothic letter, large woodcut on title, representing the hero slaying his enemies, numerous other woodcuts in the text, large and fine copy in hf. green morocco, from the Miro and Crawford libraries At end: <i>Fue ympressa la psente obra enla . . ciudad de Sevilla por Juan varela de Salamanca a treynta dias del mes de Mayo año . . de Mill e quinientos veinte y cinco Años. (1525)</i>	42 0 0	
311	——— another copy, having the large woodcut coloured; crimson morocco extra, with the arms of Baron Seilliére on the sides; DOUBLÉ with blue morocco, richly tooled and gilt in the Grolier style, gilt edges, by Chambolle-Duru and Marius Michel	1525	63 0 0
	Contains 160 leaves printed in double columns, all, except the title, numbered. The Miro copy fetched 1800 francs (£72.) plus the auctioneer's fee. I sold a copy in 1884 for £95. The earliest edition in the Salvá library is that of 1534.		
312	PALMERIN DE OLIVA. PALMERIN de Oliua & sus grandes fechos, sm. folio, gothic letter, woodcut title-page; choicely bound in red morocco super-extra, DOUBLÉ, the doublure exquisitely gilt-tooled to a pattern in the style of the sixteenth century, by Chambolle-Duru and Marius Michel, gilt marbled edges; very fine copy from the Sapienza library at Rome, with the Seilliére arms in gold on the outside; in a case	Venetia, por Gregorio de Gregorii. M.D.XXVI (1526)	42 0 0
313	——— the same, a very large copy in brown morocco extra, gilt edges (by Bedford.?)	1526	31 10 0
	There was no copy of this edition in the Salvá collection; only one is mentioned by Gallardo, and only an imperfect one by Brunet.		
314	PALMERIN DE OLIVA. Libro del famoso canallero Palmerin de Oliva, etc. sm. folio, gothic letter, in Spanish red leather binding; large copy, VERY RARE, with the arms of Lord Stuart de Rothsay on sides	Toledo . . Pedro Lopez de Haro . . M.D.LXXX (1580)	10 0 0
315	PALMERIN DE OLIVA , sm. folio, fine tall copy, the pages ruled with red ink lines; crimson morocco extra, richly gilt, with joints and gilt edges, by Belz-Niedrée, the Seilliére arms on the sides, a splendid volume	1580 Collation: A-Z in eights, or fol. i-clxxxiv.	12 12 0

316 PALMERIN D'OLIVA, the first part: shewing the Mirrovr of Nobilitie, the Map of Honour . . . and the most accomplished Knight in all perfection . . . turned into English by A. M. . . . —PALMERIN D'OLIVA. The second part: or the honovable historie of Palmerin d'Oliva. Continuing his rare fortunes . . . translated by A. M. . . 2 vols. in 1, sm. 4to. *russia extra, gilt edges, from Uterson's library, with his arms and symbols on the sides*

B. Alsop and T. Fawcet, 1637

7 7 0

The dedication of the second part to Edward de Vere, Earl of Oxford, is signed with Anthony Munday's full name.

Southey thought that the author of Palmerin de Oliva was a woman, but his opinion has not found general acceptance. The first edition of the book was printed in 1511, and only one copy is known. The date is remarkable: it is only three years after the first Amadis; in those three years the Amadis had to be read, admired, and imitated; the Palmerin to be composed, and published in that time.

317 PRIMALEON. Los tres libros del muy esforçado cauallero Primaleon et Polendos su hermano hijos del Emperador palmerin de Oliua, sm. folio, *Roman letter, numerous woodcuts; brown morocco extra, gilt edges, by Bedford*

Acabase de imprimir en la inclita ciudad del Senado Veneciano . . . fue Impreso por M. Juan Antonio de Nicolini de Sabio,

Alas espesas de M. Zuan Batista Pedreçan, 1534

21 0 0

318 ——— the same, a large copy in old blue morocco extra, gilt edges 1534 21 0 0

319 ——— the same, a very fine and large copy in old blue morocco extra, gilt edges, by Walker, from the Stanley and Blandford libraries 1534 35 0 0

There was no copy of this rare and beautiful edition in Salvá's collection.

This copy fetched £41. at Colonel Stanley's sale.

319*PRIMALEON. L'Histoire de Primaleon de Grece continuant celle de Palmerin d'Olive . . . n'aguere tiree tant de l'Italien comme de l'Espagnol, & mise en nostre vulgaire par François de Vernassal . . 16mo. slightly waterstained, calf neat Lyon, heritiers de Benoist Rigaud, 1600

0 10 0

320 PALMERIN OF ENGLAND. The first (and the second) part of the no lesse rare, then excellent and stately Historie, of the famous and fortunate Prince Palmerin of England . . . translated out of French, by A. M. one of the Messengers of her Maiestie's Chamber, 2 vols. in 1, sm. 4to. black letter, the title mended and four leaves wanting (A 8, D 1, K 1, Dd 8) Thomas Creece and Bernard Alsop, 1616

7 7 0

The translator was the industrious and well-known Anthony Munday.

321 ——— The First Part [and the Second Part] of the no lesse rare, then excellent and stately History, of the famous and fortunate Prince Palmerin of England . . . 2 vols. sm. 4to. very fine copy, in old russia gilt, bookplate of Sir Francis Freeling Ber. Alsop and Tho. Fawcet, 1639

12 0 0

322 ——— The Famous History of the noble and valiant Prince Palmerin of England . . . 2 vols. in 1, sm. 4to. fine copy, russia R. I. for S. S. 1664

5 5 0

Dr. Farmer's copy with his autograph signature and notes on the fly-leaves.

Palmerin de Ynglaterra, by Luis de Hurtado, was the best of its class.

323 DON QUIXOTE. CERVANTES (Miguel de) El Ingenioso Hidalgo Don Qvixote de la Mancha, 2 vols. sm. 4to. the ORIGINAL EDITION; fine copy in polished red morocco extra, gilt edges Madrid, Juan de la Cuesta, 1608-15

120 0 0

This is the *Editio Paren*s of the text of Cervantes. He had already allowed the First Part to be published in 1605, but the issue of 1608 was materially altered and improved, and given by him to the world as his authentic text in its permanent form. There was only one original edition of the Second Part, that of 1615.

Although not a mediæval work of literature, Don Quixote may be fitly placed here, as a Finis to the Spanish Romances of Chivalry. Cervantes blew out the candles that were still burning in daylight.

IX. ROMANCES OF THE CRUSADES.

- 324 HELYAS. The History of Helyas, Knight of the Swan, sm. 8vo. *hf. bd. uncut* 1826 1 0 0
 This portion of the Romance of Godfrey of Bouillon is all that was translated into English by Robert Copland. William Copland printed it about 1540. This is "the only copy taken off upon writing paper, W. Pickering."
 The present edition is a portion of Thom's Romances, struck off separately.
- 325 GODEFFROY DE BOUILLON. La genealogie auenques les gestes & nobles faitz darmes du trespreux et renomme prince Godeffroy de boulion : et de ses cheualereux freres Baudouin et Eustace : yssus & descéda de la tresnoble & illustre lignee du vertueux cheualier au cyne . . . small folio, gothic letter, numerous splendid woodcuts, a magnificent copy, very clean and large, with many rough leaves, red morocco extra, lined (DOUBLÉ), with richly tooled blue morocco, leather joints, vellum fly-leaves, gilt edges, by Bauzonnet Paris par michel le noir . . . Mil cinque (sic) centz & quatre . (1504) 72 0 0
 EXCESSIVELY RARE. The earliest edition known to Brunet.
 A Romance of the Crusades of which about two-fifths are devoted to Godfrey ; with a continuation down to the (mythical) son of St. Louis. The compiler was Pierre Desrey of Troyes.
- 326 GODEFROY DE BOUILLON. La Genealogie et nobles Faitz d'armes du trespreux & renommé prince Godeffroy de Buillon, lequel fut roy de Ierusalem, & de ses cheualeureux freres Baudouin & Eustace : yssus . . . du vertueux cheualier au Cyne . . 12mo. (sm. 8vo.), blue morocco extra, gilt edges, with the Scilliére arms on the sides, by Belz-Niedrée Lyon, Francois Arnoulet, 1580 4 4 0
 Brunet says "On trouve à la fin du texte "La Complainte de la Terre Sainte . . ." ; but he overlooked the circumstance that this is in all the editions, and that the Lyons book of 1580 is simply reprinted from the Paris book of 1504.
- 327 ROMANS DES CROISADES. Li ROMANS DE BAUDUIN DE SEBOUREC, troisième roy de Jherusalem, poëme du xive Siècle, publié pour la première fois . . 2 vols. imp. 8vo. GRAND PAPIER VÉLIN, blue morocco extra, gilt tops, uncut Valenciennes, 1841 3 10 0
 Only thirteen copies were printed on this paper. The oldest MS. used by the editor is of the fourteenth century, but the poem was written probably in the thirteenth.
- 328 ROBERTUS MONACHUS. EXPLICIT HISTORIA DE ITINERE OTRA TURCHOS, sm. 4to. Editio Princeps, printed in Gothic letter, long lines, 27 lines to a page, fine copy in old red morocco, from the Sunderland library Sine notâ (A. Ter Hoernen, about 1472) 28 0 0
 This contemporary Chronicle of the first Crusade is a book of permanent interest and value. The author mentions himself in the *Apologeticus Sermo* on page 8—from which we learn that he composed his work in the cloister of some monastery of St. Remigius in the bishopric of Rheims, and that his name was Robertus. He accompanied Godfrey to the Holy Land, and in this work describes as an eye-witness the events of the years 1095-99.
- 329 MICHAUD (J. F.) Histoire des Croisades, précédé d'une vie de Michaud par Poujoulat, 6 vols. 8vo. portrait, map and plates, calf extra, gilt edges Paris, 1841 1 8 0

X. UNGROUPED ROMANCES OF CHIVALRY.

- 330 CARCEL DE AMOR. SAN PEDRO (Diego de) CARCEL DE AMOR Compu-
 esto por Diego de sant Pedro a pedimieto del señor don Diego hernandez
 alcayde de los donzeles & de otros caualleros cortesanos, 12mo.
 numerous pretty little woodcuts, hf. morocco gilt Caragoça, por Jorge coci, 1523 15 0 0
 4

- 331 SAN PEDRO, CARCEL DE AMOR, sm. 8vo. *a fine copy bound in red morocco extra, gilt edges, with the bookplate of Charles Nodier* Caragoça, 1523 25 0 0

Included by the Inquisition amongst prohibited books.

On leaf K4 begins the "Tratado que fizó Nicolas Nuñez sobre el q snt pedro cōpuso de Leriano & laureola llamado carcel de amor," a poor appendix meant to round off the abrupt ending of the original story (in which on the death of the despairing lover, San Pedro finished his labour, saying no more of the high-placed heroine and her fate). The continuator depicts the lady's reception of the sad news, and her wretchedness.—The fighting which in the earlier part of the tale is done on behalf of the slandered lady hardly makes this a Romance of Chivalry. It really belongs to the class of Novels, and was composed in the last quarter of the fifteenth century.

- 332 CLARIMUNDO [BARROS (Ioa de)] A primeira parte da Cronica do Emperador Clarimundo donde os reys de Portvgal descendem, sm. folio, woodcut on title, *fine copy in crimson morocco extra, gilt edges, by Trautz-Bauzonnet* Lisboa, Antonio Aluarez, 1601 10 10 0

When Barros wrote this Romance he was little over twenty years of age. The first edition was printed at Coimbre in 1520. In the eighty-second chapter, the hero is made to deliver a set of prophecies in verse in which he foretells the triumphs of the Portuguese arms in the eastern and western oceans, giving a great number of names now familiar enough but which in 1520 would have been utterly strange to most people. Clarimundo is not affiliable to any of the cycles, but it was suggested probably by the Amadis.

- 333 ESPEJO DE PRINCIPES. ORTÚNEZ DE CALAHORRA (Diego) ESPEJO DE PRINCIPES Y CAUALLEROS. Enel qual se cuentan los immortales hechos del Cauallero del Febo, y de su hermano Rosicler, hijos del grande Emperador Trebacio. Con las altas cauallerias y muy estraños amores dela muy hermosa y estremada princesa Claridiana y de otros altos príncipes y caualleros, 3 books in 1 vol. sm. folio, *separate titles to each book, printed in red and black with a woodcut on each; two or three leaves skilfully repaired and a few letters restored, otherwise a very fine sound copy; red morocco super-extra, gilt and marbled edges, by Belz-Niedrée, Seillière arms on sides* Caragoça, en casa de Miguel de Guesa, 1562 50 0 0

UNIQUE; from the Sapienza library at Rome. It contains the 3 books of the 1st part, and the collation is as follows: 1st book, title and prologue, 4 leaves, pp. 1-203; 2nd book, pp. 1-216, including title-page: 3rd book, pp. 1-218, including title-page. Brunet gives the following note concerning this volume, "Cette édition fort rare que cite Antonio, à l'article *Didacus Ortunes et qui nous avait paru apocryphe, existe bien à Rome dans la bibliothèque de la Sapienza.*"

On the last page appears the following notice: Aquí se acaba la primera parte del libro intitulado Espejo de Príncipes y Cavalleros. La segvnda parte está ya traducida la qual no tardara de salir a lvz."—From this we may infer that the second part was really printed some time before the edition of 1580, the first hitherto known. The above unique volume offers a parallel case. If the Sapienza copy had not been discovered, no one would have believed in the existence of one of earlier date than 1580.

This is the romance which became so great a favourite in England under the name of the *Mirror of Knighthood*. In France it was known as *Le Chevalier du Soleil*.

- 334 ORTÚNEZ DE CALAHORRA (Diego). EPEJO DE PRINCIPES y Cavalleros, en el qual en tres libros se cuentan los immortales hechos del Cavallero del Febo, y de su hermano Rosicler, hijos del grande Emperador Trebacio . . . —Segunda parte del Espejo de Príncipes y Caúlleros, dividida en dos libros: donde se trata de los altos hechos del Emperador Trebacio, y de sus caros hijos, el gran Alphebo, e inclito Rosicler, y del muy exceléte Claridiano, hijo del cauallero del Febo, y de la Emperatriz Claridiana, Compuesto por Pedro la Sierra Infançón;—2 vols. in 1, sm. folio, *a large woodcut on each title, red morocco super-extra, by Chambolle-Duru, with the Arms of Baron Seillière* Alcalá de Henares en casa de Juan Íñiguez de Lequerica, Año de 1580 28 0 0

Part I, title and prologue, 4 leaves unnumbered, and 820 numbered leaves; part II, 141 numbered leaves, including title.

A magnificent copy of this rare volume, from the Sapienza library at Rome. There was no copy in the Salvá collection, and Brunet gives a very meagre account of this edition.

Mr. Watt seems to think that no cessation took place in the production of

Romances of Chivalry down to the time of the first publication of *Don Quixote*; but mere reprints of books that had become popular half a century before can hardly be regarded as justifying that statement. The real epoch of the production of such works in Spain lies between 1490 and 1540, and the latest book of any value amongst them was the *Palmerin of England* composed by Luis de Hurtado about 1547.

- 335 EURIALUS AND LUCRETIA. SILVII AENEÆ . . . Historia De duobus amatibus Cū multis epistolis amatorii . . . sm. 4to. fine and very large copy with uncut lower edges, in bds. with vellum back Sine nota 2 2 0

- 336 ——— the same, a very fine copy in russia neat, gilt edges, RARE (Sine nota) 2 10 0

The type is not that of Bartholomeus Cremonensis, as Brunet might lead us to suppose, but a very peculiar thin Roman letter, similar to that used at Friuli for the *Platyna de Honesta Voluptate*, printed by Gerard de Flandria about 1480. The book consists of 34 leaves (sign. a-d in eights, except b in 10 leaves), of 25 lines to a page.

- 337 ——— Hystoria muy Verdadera de dos amantes Eurialo franco y Lucrecia senesa que acaescio en la cibdad de seña en el año de Mil & .cccc . & . xxxiii. años ē presencia del empador Fadrique. Fecha por Eneas silvio que despues fue elegido papa llamado Pio segundo, sm. 4to. 28 leaves, woodcut on title, citron morocco, gilt edges Sevilla : por Jacobo crōberger, 1512 20 0 0

"SUMAMENTE BABO."—Salvá.

The three or four editions in Spanish of this celebrated romance are far rarer than any of the original Latin or of the Italian version. The Spanish translator's name is not known.

The woodcut on the title was borrowed by the publisher from the edition of *Celestina* printed by Cromberger in 1502, and bears the initials, *Lu.*, *Me.*, and *Ca.* (*Lucretia*, *Calisto*, and *Melibea*).

The love story of Eurialus and Lucretia was based upon facts known to many persons at the time. The lover was probably the Imperial Chancellor, Kaspar Schlick (to whom the book itself is dedicated), or some other man of high rank in the court of the Emperor Sigismund (who died in 1437), and the lady was a married woman of Siena. The embellishments introduced by Aeneas Silvius give the narrative a place amongst works of fiction, but it is rather a tale of love and intrigue than a romance of chivalry. It was written in 1444.

- 338 FLORANDO DE YNGLATERRA. COMIENÇA LA CORONICA DEL VALIENTE Y ESFORÇADO PRÍCIPE DÓ FLORÁDO D'INGLATERRA hijo dñ noble y esforçado príncipe Paladiano en q se cuentan las grādes y marauillosas auēturas q dio fin por amores dla hermosa príncesa Roselinda hija del emperador de Roma, 3 parts in 1 vol. sm. folio, gothic letter, numerous woodcuts, a large and fine copy in red morocco extra, gilt edges, with a lining (DOUBLURE) of blue morocco, which is gilt with a superb Grolieresque pattern

Lisbona, Germā Gallarde, 1545 100 0 0

This is one of the rarest of all the romances of chivalry. Besides this perfect copy, only one other (and that imperfect) has been recorded. The whereabouts of the imperfect copy is now unknown.

The author was not a Portuguese, as Brunet's continuator supposed from a misinterpretation of the preface. He simply happened to be in Lisbon in 1545. The story is feigned to have been translated from an English original at a time when he was resident, for purposes of business, "in this . . noble and for-most-famous-deeds-of-knights-errant-renowned-in-arms celebrated isle of England." Of the language of the country he thought little, as he uses the phrase "barbara lengua como la Inglesa." The Florando may be assigned to the Palmerin cycle, simply as a supposed English chronicle; but the only connexion which the book itself suggests is with the romance *Palladien d'Angleterre* (Lyons, 1555), a work professedly derived from the Spanish, but usually supposed to be an original composition of Claude Colet. The first chapter-heading in Florando runs thus: "Capitulo

primero de vna maranillosa auentura que al nacimiento del principe Paladiano aparecio. En la cibdad de Londres : entre los palacios del rey Milenor su padre." In the last chapter of the primera parte, Florando is born to Paladiano ; and we may fairly conclude that this first part of Florando, dealing wholly with the hero's father, was the real original of Claude Colet's romance.

- 339 FLORIMONT.** Hystoire & ancienne || Cronicque de lexcellent roy Florimot filz du noble Ma||taquas duc Dalbanie . . . small 4to. woodcuts, very fine copy in maroon morocco extra, gilt edges, from the De Bure, Morel de Vindé, Yeméniz, and Didot collections

Jehan longis . . . Lan mil cinq cens vingt huyt (1528) 50 0 0

FIRST EDITION, EXCESSIVELY RARE, of a romance which is very seldom seen in any edition. It was composed in rhyme by Aimé de Varennes in the latter part of the twelfth century, and was put in prose toward the end of the fifteenth century. Paulin Paris considered Aimé to have been a Greek naturalized in or about Lyons, but there is nothing in the book inconsistent with the probability that he was a Frenchman who had spent several years in the East, and returned after the fall of Jerusalem in 1187.

This copy fetched at the Yeméniz sale 1500 francs.

- 340 GUISCARD AND SIGISMUNDA.** ARETINO (Leonardo Bruno). Tractatulus de duobus / Amantibus Guistardo scilicet et Sigismunda, Cum / Epistola Sigismundi (*sic*) ducis Astrie amatoria pulcher / rima Ad Lucresiam regis dacir (*sic*) filiam || sm. 4to. olive morocco extra, broad borders of gold, gilt edges, by J. Mackenzie, with his name s. l. & a.

A tract of extraordinary rarity, printed in the *literæ Venetae* so much used in Western Germany and the Low Countries. The date is about 1480. The intitulation is decorated with two pieces of woodcut arabesque ornament. In the lower piece there are three bird-figures, the middle one being an owl.

Aretino took his original in Boccaccio's well-known story.

- 341** —— HISTORIA SIGISMUNDE: der tochter dess fürsten tancredi von salernia, vnd dess iunglings gwisgardi. Tancredus was ain fürst . . sm. folio, gothic letter, 12 fine woodcuts; green morocco extra, gilt edges, by Chambolle-Duru S. n. (Ulm, Ludwig Hohenwang, about 1472) 40 0 0
- Unique German prose romance, no other copy than this having yet been discovered. At the end there is bound up with this a leaf evidently issued as a broad sheet by Anton Sorg, and formerly pasted as an end leaf on the cover of the Guiscardo. It is in rhyme, in double columns, and begins thus, Der Spruch sagt von dem pild der hailigen drualtigkait Zu Augspurg gedruckt . . . and ends with the words "Also spricht bruder iörg preining," which indicate the author.

- 342 GUY OF WARWICK.** CY COMMENCE GUY DE VVARUCH cheualier Dägleterre qui en son temps fit plusieurs prouesses . . sm. folio, woodcuts, fine copy in old red morocco, gilt edges, Wodhull arms on the sides

Paris, Anthoine Couteau pour Francois Regnault, 1525 150 0 0

Only some five or six copies are known of this book, one of the most interesting of the romances of chivalry, and also one of the few in which the plot is worked out with skill and directness, and a due subordination of the incidents and characters.

The Yeméniz copy (formerly the Prince d'Essling's) fetched, in 1867, 5000 francs; the Corser copy, in 1869, £286. No copy except this one has since appeared in the market.

- 343 GUY OF WARWICK.** ROMANCES of Sir Guy of Warwick and Rembrun his Son (in Verse), now first edited from the Auchinleck MS. (by Turnbull), 4to. black letter, uncut

Edinburgh, printed for private circulation only, 1840

Written originally in England, as a metrical romance, probably in the twelfth century. It is connected in various ways with the Havelok romance which Gaimar produced about the same time (i.e. 1140-50), and both of them are based upon English and Danish traditions which were beginning to enter into French forms, like the British legends of the west.

1 5 0

- 344 HAVELOK. THE ANCIENT ENGLISH ROMANCE of Havelok the Dane, accompanied by the French text, with introduction, notes, and glossary by Frederick Madden, 4to. hf. morocco, uncut Roxburghe Club, 1828 3 0 0

- 345 ——— the same, *Sir Frederick Madden's own copy, with numerous MS. annotations and additions of great value* 1828 8 10 0

Sir Frederick Madden thought that the Lai de Aveloc (or Lai de Cuaran) represented a poem anterior to the text of Gaimar's Haveloc in the *Estoire des Engles*, but the thirteenth century trouvère simply developed Gaimar's story with additions. The actual hero whose exploits made him the central figure is identified with Anlaf Cuaran, the Danish King of Dublin, who died in 981, but the names and careers of other warriors of the same name (Anlaf, Olaf, Havelok, Hamlet) are evidently blended in the romance, with draughts from old tradition of many sources.—The English poem is also ascribed to the latter part of the thirteenth century.

- 346 HUG SCHÆPLER. Ein lieplichs lesen vnd ein warhaftige Hystorij wie einer (d' da hiesz Hug schäpler vñ w; metzgers glecht) ein gewaltiger küng zu Frankrich ward durch sein grosse ritterliche manheit . . sm. folio, gothic letter, First Edition, with 37 large and fine woodcuts; crimson morocco super extra, gilt edges, by Thibaron; with a lining of crimson morocco splendidly tooled to a sixteenth-century design by Marius-Michel; the Seillière arms on the outsides; in a case Strassburg, Hans Grüninger, 1500 31 10 0

John Count of Nassau is stated to have had the story of Hugh Capet transcribed from the Chronique de St. Denis (about 1490-95), and his mother, Elizabeth of Wittenberg, translated it into German. She probably made large modifications so as to produce a romance. The German text was then edited by Conrad Heyndörffer, apparently for Grüninger.

- 347 (JEHAN DE SAINTRE.) L'Hystoire et plaisante cronicque du petit Iehan de saintre, de la ieune dame des belles cousins sans autre nom nommer, auecques deux autres petites hystoires de messire Floridan et la belle Ellinde, et lextaict des cronicques de Flandres . . Small folio, gothic letter, with a large woodcut upon the title-page, and others in the text; blue morocco extra, gilt marbled leaves, by Duru Paris par Michel le noir, 1517 60 0 0

EXCESSIVELY RARE. The Solar copy sold for 8455 fr.

"Edition la plus recherchée et l'une des plus rares de ce joli roman."—Brunet.

The authorship of the story is ascribed to Antoine de la Salle; and the incidents are believed to be based upon fact. It was written (and is dated) at Geneppé in Brabant in 1459, when the Dauphin (afterwards Louis XI) was holding his court in banishment there. The events of the tale belong professedly to the time of King John, that is between 1350 and 1356, and at the end a Latin epitaph on the hero gives the date of his death as 1368 (printed 1468). But it is evident that the court and time of Charles VI were intended, and that the occurrences of the story should be referred to the decade between 1385 and 1395. The hero was a real personage, son of Jehan de Saintré, Sénéchal d'Anjou, who is better known to history. The nameless lady, who felt the weight of his love and his vengeance, was closely related to Isabeau de Bavière, the Queen of Charles VI; a circumstance which accounts for the *retenuie* of Antoine de la Salle in a book intended for the diversion of Louis the Dauphin and Charles de Charolais.

- 348 HISTOIRE ET CRONIQUE du petit Jehan de Saintré . . collationnée sur les MSS. de la Bibliothèque Royale, large 8vo. printed on papier parcheminé, with the intitulation, and all the initials and fleurons throughout the book (big and little) beautifully coloured and illuminated in gold: red morocco by Thouvenin, UNCUT Paris, Didot, 1830 10 0 0

Printed in Gothic letter in imitation of the sixteenth century editions.—Only four copies were produced in this fully-illuminated state. The illuminations and borders make the volume an exceedingly pretty book.

- 349 LEPOLEMO. Title-page : Libro primero del Cauallero de la Cruz. (*Beneath a large woodcut of the knight on horseback.*) El libro del inuencible cauallero Lepolemo, hijo del Emperador de Alamaña, y de los hechos que hizo,

llamando se el Cauallero de la Cruz . . . sm. folio, gothic letter, 100 leaves (numbered xcix), double columns, the title printed in red and black; red morocco extra, gilt edges, by Chambolle-Duru; lined with blue morocco, magnificently tooled after an Eve pattern, by Marius-Michel; preserved in a case . . . Toledo, Luys Perez. 1563 120 0 0

SUPPOSED TO BE UNIQUE. This is the copy which was formerly in the Sapienza library at Rome; afterwards in the possession of Salamanca the banker, and lately from the collection of Baron Seillière.

Antonio Salazar or Juan de Molina wrote this romance between 1510 and 1520. It was first printed in 1521, with the name of Antonio Salazar as author. We have no right to assume that it was a pseudonym, although Don Pascual de Gayangos ascribes the book to Juan de Molina. It is a book in the style of the Amadis and Esplandian.

350 MELUSINA. DAS ABENTEÜRLICH BUCH beweiset vns vō einer frauen genant Melusina . die do ein merfeyn vn darczu ein geborne künigin . vñ ausz dē berg Awalon kōmē ist. der selb berg leyt in franckreich. Vn ward dise Merfein alle samstag vō dē nabel hin vnd' ein grosser langer worm. das sy ein halb gespenst w̄ . . . sm. folio, Gothic letter, the above intitulation printed in red, 100 leaves (the first of which is entirely occupied by a large woodcut), 27 lines per page, with over 70 rude woodcuts which illustrate the story, almost in the style of the old block-books; fine copy in crimson morocco extra, with broad borders of gold and gilt edges, from the libraries of Utterson and Didot
Getruckt vnd vollendt von Johanni bämler zu Augspurg . . . M.CCCC.LXXX. jar. (1480) 120 0 0

EXCESSIVELY RARE: apparently no other copy of this edition being known. The book was translated in the fifteenth century by Thüring von Ringeltingen of Bern from the French text of the romance attributed to Jean d'Arras.

The old traditions, or written stories, from which Jean d'Arras composed his French prose work in 1387, cannot be traced, but we may be confident that he was not the inventor of the *Woman with the Tail*, whom he took for the foundress of the house of Lusignan. His reference to the book, which had belonged to the Earl of Salisbury, is only an echo of what he had read in the Arthurian stories, but the name of Melusine was probably from the Breton (Merlusec, Merhostek = The Woman with the Tail) and brought into a fancied connexion with an historical personage, Melisende de Lusignan, who married Raimond de Poitiers in the early part of the twelfth century.

351 PARIS ET VIENNE. Histoire du Chevalier Paris et de la belle Vienne, d'après les MSS. de la Bibliothèque Royale, 8vo. with bibliographical preface, hf. morocco, uncut
Paris, 1835
Only 120 copies printed. 0 7 6

352 PINUS (Joannes). Divi Rochi vita; Allobrogica narrationis libellus, 2 vols. in 1, sm. 4to. fine copy in brown morocco, by Gruel, with the Seillière arms on the sides Venetiis, Alexander de Bindonis, 1516
The narratio Allobrogica is a translation into Latin of the romance of Paris et Vienne. The life of St. Roch is dedicated to Antoine Dupré the French Chancellor, and the romance to his children. 3 10 0

- 353 PARIS AND VIENNA. VIENNA. Noe Art can cure this hart Where in
is storied, y^e valorous atchieuements, famous triumphs, constant loue,
greate miseries, & finall happines, of the well-deserning, truly noble and
most valiant k^t, S^r Paris of Vienna, and y^e most admired amiable
Princess the faire Vienna, sm. 4to. engraved title by Gifford ; sumptuously
bound in crimson morocco extra, lined with blue morocco richly gilt, gilt
edges, arms on sides
William Leake, 1650
18 18 0
- First printed in 1630. A metrical dedication "to his worthy brother in law, Mr. Richard Minshull" is signed with the initials "M. M." Six of the commendatory pieces in verse at the beginning are signed by members of the Mainwaring family; and a little escutcheon on the title is referred to in the letter-press explanation on a fore-going leaf as "the coat would show who did this story write." It is a Mainwaring shield: argent, two bars gules, with a mullet (?) in chief. The translator's name was perhaps Matthew Mainwaring, and his work seems to be entirely new, not in any sense a republication of Caxton's edition.
- This pleasing fiction of love and adventure dates from the latter part of the thirteenth century, and was written in Provençal. It is supposed to have been composed on the transfer of the Dauphinate to the La Tour line, and to symbolise as it were the conjunction of France and the Viennois in the person of the knight Paris and the lady Vienna. Anna, sister of the last Dauphin of the Burgundian line, married Humbert de la Tour Du Pin, who assumed the crown in her right, and whose grandson bestowed his states and title upon the French king Philip of Valois.
- 354 POLICISNE. SILVA (Juan de) Historia Famosa del Principe don Policisne de Boecia, hijo y vnico heredero de los Reyes de Boecia Minandro, y Grumedela, y de sus ilustres hechos, y memorables hazañas, y altas cauallerias. Ahora nvevamente sacado a luz por Don Iuan de Silua, y de Toledo, sm. folio, the title reproduced in facsimile but omitting the woodcut, brown morocco extra, gilt edges, by Belz-Niedrée, with the Seillière arms on sides
Vallodolid año de MDCII por los herederos de Juan Yniques de Lequerica (1602)
2 16 0
- 355 ——— the same, sm. folio, perfect, a very large and fine copy in Spanish
calf
1602
7 10 0
- The last Romance of Chivalry produced in Spain. Three years after its date Don Quixote opened a new world of fiction.
- 356 PONTUS UND SIDONIA. DAS BUCH VND LOBLICHE HISTORI vō dem
edelen künigssun ausz Galicia genant Pontus. Auch vō derschenē Sydonia
künigin ausz pritania. weche (*sic*) histori gar lustig vnd gar kurczwey-
lig czu heren ist, sm. folio, Gothic letter, 88 leaves, the last one blank, 35
lines to a full page, with 47 large woodcuts, fine copy, hf. bd.
durch Hannsen Schöneperger in . . . Augspurg . . . M.ccc . . . lxxxii . (1491)
60 0 0
- EXCESSIVELY RARE : no other copy than this (formerly in the library of Dr. Kloss) being apparently recorded.
- First printed in 1485. It was translated into German from the French, between 1468 and 1480, by Eleanor, Archduchess of Austria (daughter of James I of Scotland), probably before the date at which the French text was printed (about 1478).
- It is a remarkably pretty story, told in quaint and simple language, and is supposed to derive from the Horn and Rimenhild of a much earlier time. However that may be, the names of the actors and the scenery in which the plot is developed bring it into association with the British cycle.
- 357 DON RODERICK. LA CRONICA DEL REY dō RODRIGO con la destruycion
de España, y como los moros la ganaron. Nueuamente corregida . . .
sm. folio, Gothic letter, double columns; the title printed in black and red
under a large woodcut which represents Don Roderick opening the tower of
Hercules at Toledo; very fine copy in blue morocco extra, broad lace
borders of gold, joints, gilt edges, by Charles Lewis
Toledo, Iuan Ferrer, 1549
50 0 0
- A romance of chivalry—not a chivalric Chronicle—written by Pedro del Corral towards the middle of the fifteenth century. It is a quite different work from the other romance of Don Roderick which was published under the name of Abulcacim Tarif.
- 358 TIRANT THE WHITE. TIRANTE IL BIANCO valorosissimo Cavaliere
de lingua Spagnola nello idioma nostro per Messer Lelio di Manfredi
tradotto . . . sm. 4to. red morocco extra, gilt edges
Vinegia, Pietro di Nicolini da Sabbio, 1538
8 8 0

- 359 TIRANTE IL BIANCO, small 4to. old olive morocco, in *De Rome le jeune's best style* 1538 15 15 0

Tirante is one of the most original and ingenious of the chivalric romances. The Catalan text and the Spanish translations are so rare as to be practically non-existent. The Italian version is the only accessible form in which this rather warm story can be read.

XI. ALLEGORICAL AND SPIRITUAL ROMANCES, AND MYSTERIES.

- 360 BARLAAM AND JOSAPHAT. Fol. 1 : (C) Vm cepissent monastoria construi . . . At end: Explicit Liber Barlaam et Josaphat, sm. folio, Gothic letter, 77 printed leaves, 36 lines per page; French red morocco extra, gilt edges, by Derome, from the Crevenna and Wodhull libraries S. n. (circ. 1473) 9 0 0

This extremely rare book is assigned by the bibliographers to Speyer, I know not why. It can scarcely be anterior to 1473, as the sheets have printed signatures (a—k). The Greek original had been in currency since the eighth or ninth century, and is usually ascribed to St. John of Damascus. A Latin translation was current in the west, probably before the eleventh century. It was rendered into French in the fourteenth century by an English trouvère named Chardry.

- 361 ROMAN DE LA ROSE par GUILLAUME DE LORRIS ET JEANDE MEUNG, et TESTAMENT de JEAN de MEUNG, in 1 vol. sm. 4to. 189 leaves.

Magnificent MS. on Vellum with 70 Miniatures of exquisite execution, in the rare Camaieu-gris style; with illuminated borders and initials; richly bound in morocco extra, lined with morocco and finely tooled, by DURU, in a case About 1380 480 0 0

Thought by some to have been formerly in the possession of Jean Marot, as the autograph signature of "Johannes Marous" (about 1500) appears on the first page of the Testament.

An extremely beautiful and chaste specimen of French art. The miniatures are distinguished by their elegant and correct designs, and the sober simplicity of their colouring. The execution is marvellously fine, considering the minuteness of the illustrations. There is nothing whatever *outré* or ill-drawn; the forms, faces, attitudes, and grouping of the figures, are depicted with the graceful ease of an accomplished artist,—far superior to the workmen who, in most of the MS. of the period, disguised their defective powers of delineation by the lavish use of gold and bright colours. The *Roman* ends on the obverse of folio 156 with these words:

Ainsi oi la rose vermeille
Atant fu iour g ie mesueille.
Explicit.

On the reverse of the same leaf there are two pieces of verse against women, written in the same hand as the text; with marks which show that they were intended for intercalation at certain passages of the poem.

At the head of the *Testament* (which begins on folio 158) there is a large and fine miniature representing the Trinity surrounded by the emblems of the four Evangelists. This poem ends with an invocation to the Virgin, in twenty lines—a piece of verse which is not found in other MSS. It commences thus:

Marie Vierge fille et mere
Ancille du souverain pere.

- 362 ROMMANT DE LA ROSE**, et OEUVRÉS DIVERSES de maître JEAN DE MEUNG, folio, superb illuminated MS. on vellum, with 76 Miniatures, two of which are very large, all splendidly designed, painted and gilt, with numerous decorated initials and capitals, and fine floreated borders; bound in green velvet, with brass clasps and corner-pieces, the title "Le Roman de la Rose" engraved on an old silver plate fastened on the side, beneath it the monogram of a former owner wrought in silver gilt, and forming a centre-piece About 1470 850 0 0

A grand volume, suited rather to royal than to private ownership, being probably the finest illuminated MS. of the *Roman de la Rose* existing outside the Paris Bibliothèque. It has passed during the last hundred years, through the hands successively of Prince Galitzin, Mr. Henry Perkins, and Mr. Benzon. Its next resting-place will probably be a permanent one, as books of this kind are being gradually taken out of the public market by incorporation in Museums, where they remain to attest the extraordinary magnificence of illuminated books produced for the pleasure of princes in the fifteenth century.—Besides the *Roman de la Rose*, the MS. comprises likewise the *Testament*, the *Songe*, and *Codicille* of Jean de Meun, works of very infrequent occurrence in MSS.

One-fifth of the book was written by Guillaume de Lorris, who left it unfinished about 1240 ; Jean de Meun wrote the other four-fifths and completed the poem about 1280.

- 363 ROMAN DE LA ROSE.**
 (Fol. 1, sign. à 2:) Ci commence le romant de la rose
 Ou tout lart damours est enclose
MAINTES gens dient q
 en songes
 Ne sot q fables
 et mensonges
 Mais on peult telz
 songes songier
 Qui ne sont mie mensongier . . .
 small folio, Editio Princeps, lettres gothiques, 149 leaves (signatures à t
 in eights, except a which has seven and t which has six leaves), printed
 in double columns, with 92 woodcuts, and a woodcut border on the first
 page, coloured by a contemporary hand; a small wormhole in the lower
 margin of eleven leaves; otherwise a fine copy in old French red morocco
 extra, gilt edges, by Derome, UNIQUE S. n. (Lyon, vers 1480) 96 0 0

Unique as a perfect copy; there is, however, a second copy known, now in the Lyons library, which wants the last leaf. Beyond the two copies specified, there is no other extant to our present knowledge. The type is not the same as that of the edition assigned to Guillaume Leroy, and described by Brunet as "une des plus anciennes que, jusqu'ici, nous connaissons de ce livre"; but the woodcuts in each of the two editions are identical and from the same blocks, the impressions here being however clearly earlier than in the other edition, in which the engravings show some breakages in the blocks.—The Gothic type is totally different in style and character from that in the recognised Leroy edition. One of the points to be remarked is the frequent use of the upright Gothic d instead of b.—Brunet gives a long paragraph to this edition, but he knew nothing of it except from a private letter addressed from Lyons to Van Praet, describing the imperfect copy in the Lyons library.

- 364 LE ROMMANT DE LA ROSE** imprime à Paris, sm. folio, lettres gothiques, with numerous woodcuts, very fine copy, red morocco extra, with broad dentelle borders on the sides, gilt edges
Imprime nouvellement à Paris [par Antoine Verard, vers 1490] 50 0 0
 First edition printed by Verard of this famous book. It accords exactly with the description given by Brunet. It has, as he describes, 142 leaves, printed in two columns of 43 lines each, without pagination or catchwords, but with signatures, and

the last leaf bearing on the recto a large woodcut of "Maistre Jehan de meun" in his library, with the reverse blank. Brunet does not, however, seem to have known of this particular issue, which differs from that which he describes in not having the printer's mark on the title or last leaf of text, and is therefore probably the earlier impression.

The woodcuts are identical with those in the Lyons edition and from the same blocks, which must consequently have been bought by Verard. Some of them, however, had apparently been lost and were not reproduced by him. The large final cut was added by him.

- 365 LE ROMANT DE LA ROSE. CODICILLE & TESTAMENT DE MAISTRE JEHAN DE MEUN: Nonnellement Imprime à Paris, sm. 4to. Lettres gothiques, woodcuts, red morocco extra, gilt edges, by Derome.
With the mark of Anthoine Vérard (vers 1498) 42 0 0
 The intitulation as far as "MEUN" is xylographic.
- 366 CY EST LE ROMMANT DE LA ROZE . . sm. folio, lettres gothiques, with wood-cuts, and woodcut border to title; old French calf, with the bookplate inside, and the arms stamped in gold outside, of Louis César de Crèmeau, Marquis d'Entragues Paris, Galiot du pré, 1531 4 0 0
- 367 LE ROMMANT DE LA Rose nonuellement reueu et corrigé oultre les precedentes Impressions, thick sm. 8vo. Lettres gothiques, with woodcuts, olive morocco extra, gilt edges
On les vent a Paris au Palais en la garillerie des marciers par ou on va voir les prisonniers a la boutique de Jehan longis.
 [At end, 1538] 6 6 0
- 368 LE ROMAN DE LA ROSE par Guillaume de Lorris et Jehan de Meung, nouvelle édition revue et corrigée sur les meilleurs et plus anciens MSS. par Méon, 4 vols. 8vo. plates, beautiful copy in brown morocco super-extra, gilt edges, the sides splendidly gilt with a large rose-tree, by "Petit succr. de Simier." Paris, 1814 16 16 0
- 369 SOLFERNUS. ZIWOT ADAMUW, a neb ginak od Starodawna Solfernus, Knijha welmi kratochwijlna a vtiessena . ec: sm. folio, gothic letter, title within woodcut border, and numerous fine woodcuts throughout the text, some of them signed 1552 M C; fine copy in brown morocco, lined with red morocco, by Chambolle-Duru (Prase) MDLIII (1553) 25 0 0
 An excessively rare book, remarkable as a volume of woodcuts by an unknown master, and also as an old Bohemian text. It was published by Syxt Ottersdorf and Jan Kosorsky, who sign the preface, from an old MS. which had long been admired among the Czechs; the book having been in fact a popular mediæval romance. It professes to have been written originally in Arabic by a Doctor Frigonius of Jerusalem, and translated into Latin at the request of (Gu) de Valence, Bishop of Tripoli, in the thirteenth century; and thence rendered into Czech.
- 3 7 BELIAL. THERAMO (Jacobi de) BELIAL, . . . Compendiū pbreue Consolatio peccatorum nuncupatum: Et apud nonnullos Belial vocitatum ad papā Vrbani sextum conscriptum: Incipit feliter (sic), sm. folio, gothic letter, 115 leaves with 35 lines per page; fine copy in brown morocco extra, gilt edges, by Bedford
Per Ioh. Schüssle' ciuē Aug.' imp̄sus . . Mo.cccclxxij . . (1472) 4 0 0
- 371 ——— the same, a large and fine copy in old red morocco extra, gilt edges 1472 6 6 0
- 372 ——— a very large copy in the original boards, half-covered with pigskin 1472 7 0 0
 First Edition of a famous and extraordinary book, which was put in the Index librorum prohibitorum notwithstanding the eminence and favour enjoyed by its author.
 As a specimen of the legal arguments of Belial, a few words are translated: "If Sin was destroyed by the death of Jesus, therefore is it that the penalties which attach to Sin were not cancelled? If the principal be removed, is not the accessory also taken away (Jur. book vi, 16, q. 7)? Here we have said that the penalty of Sin is the accessory: with the termination of Sin, its effect must assuredly have terminated. Since Jesus himself by his death restored mercy, the penalty should certainly be remitted with the crime; for if the penalty endures the crime cannot have been remitted, as in the rule *Peccatum de re* (Jur. book vi, de usu: cum tu; and xiii, q. 6, c. 2) . . . Que audiens Moyses cor suum conturbatus est . . Belial appears first before the Almighty, and prays Him respectfully to delegate the cause to another judge, in order to avoid the suspicion of partiality on the bench, and Solomon is appointed as a man whose neutrality is admitted on both sides.

- 373 BELIAL. Hie hebt sich an ein gut nützlich buch von d' rechtlichen überwindung xpi wider Sathan den fürsten der helle vñ des sünders betröstig, sm. folio, Gothic letter, 93 leaves, 33 or 34 lines per page, with 38 large and curious woodcuts; from the Pirkheimer and Norfolk libraries, red morocco extra, gilt edges, by Bedford
Anthonius sorg in . . urbe Augustensi . . Anno dni lxxix . . (1479) 20 0 0

This extraordinary romance was very popular in the fifteenth century. The early illustrated editions are excessively rare.

The good bishop—Jacobus de Palladino de Theramo—who wrote this singular book towards the end of the fourteenth century, was probably quite unconscious that he was giving such an opportunity for grotesque illustration as has seldom been enjoyed by anti-Christians.

- 374 DER TEUTSCH BELIAL. Fol. 2: Hie hebt sich an ein gut nützlich buch von d' rechtlichen überwindung Christi wider Sathan den fürsten der hell . . sm. 4to. Gothic letter, 123 leaves, 26 lines per page, xylographic title and numerous curious woodcuts; the extreme margin of the first four leaves a little wormed; calf gilt Augspurg, Hanns Schönsperger, 1500 6 10 0

- 375 ——— Belial zu teutsch. Ein gerichtz handel zwischen Beleal hellischem verweser als kleger einem teil, vnd Jesu Cristo, hymmelischem got, antwurter, anderm teile . . small 4to. with 33 woodcuts closely copied from those in the 1500 edition, vellum Strassburg, Johannes Prusz, 1508 5 10 0

The translator's preface assures us that this legal contest had never really taken place.

- 376 WELSCHER GAST. DER WELSCHER GAST VON THOMAS VON CIRKLERE [Zirclaria], sm. folio, illuminated MS. on vellum, with 116 Miniatures richly coloured, many of them in the French style on diapered backgrounds; blue morocco extra, gilt edges About A.D. 1400 450 0 0

A remarkable allegorical poem in German, by a native of Friuli, which is sufficiently described in the sixteenth-century inscription—“Plusieurs moralitez en haut alemand comment on se doit gouverner en ce monde.”

Presented to the library of the Dukes of Burgundy by the Archduke Maximilian on the occasion of his marriage with Mary of Burgundy in 1477. Their joint arms, with two angels for supporters, are inserted in the first initial by a Burgundian artist of masterly skill, whose work offers a singular contrast to the German art of the original illuminator, although this is conceived and executed in a magnificent manner.

The decorative value of the illumination is considerable, and full of variety; the figure-drawing very poor. But there is such a quantity of illustration that this book is distinctly important for the history of costume and armour in Western Germany at the beginning of the fifteenth century.

The poem, which is somewhat of the nature of many French allegorical romances, has been printed a couple of times recently in Germany, but without a collation of the present text.

- 377 CAVALLERO DETERMINADO. [LA MARCHE (Olivier de)] EL CAVALLERO DETERMINADO, traduzido de lengua Francesa en Castellana, por Don HERNANDO DE ACUÑA, sm. 4to. 20 copperplate engravings, blue morocco, gilt edges En Anveres, en l'oficina Plantiniana, 1591 6 0 0

Not in the Salvá collection.

The last plate represents the encounter between “La Muerte” and the “Auctor,” a knight on horseback armed with a lance against whom Death brandishes a spear in his right hand, while he bears a coffin-lid in the manner of a buckler on his left arm.—It is generally supposed that Charles V himself rendered the French original into Castilian prose and employed Acuña to put his translation into verse.

378	DIE MOERIN. SACHSENHEYM (Herman von) DIE MÖRIN, Eyn schöne kurtzweilige vñ liebliche Histori, small folio, <i>numerous large woodcuts, fine copy in brown morocco, gilt edges, by Petit</i> <i>Wormbs, Seb. Wagner, 1539</i>	16 16 0
	The engravings are by a Strassburg artist, and were first produced in 1512 in that city. They are the finest artistic work which the Strassburg school had pro- duced.—The poem itself is a Metrical Romance of great rarity, apparently suggested by the old Tannhäuser legend, and written in the allegorical fashion which had been set by the <i>Roman de la Rose</i> .—The headline of each page is "Histori von herr Herman von Sachsenheyrm Ritter."	
379	ESPINETTE DU PRINCE. [BOUGOUYNC (Symon)] LESPINETTE DU JEUNE PRINCE . Conquerant le royaume de bonne renommee . . . sm. folio, lettres gothiques, with <i>numerous woodcuts; fine copy in old red morocco, from the library of Crofts, Monro, and Wodhull</i> <i>Paris, Michel le noir, 1514</i>	18 18 0
	An allegory told in the form of a metrical romance of Chivalry. It is very rare. I sold a copy in 1873 for £28.	
	The author's name, as above, appears in an acrostic at the end of the book. It is usually written Bourgoing. He had been secretary to King Louis XII.	
380	DER WEISS KUNIG : eine erzählung von den Thaten Kaiser Maximilian des Ersten, von Marx Treitszaarwein, nebst den von Hann- sen Burgmair dazu verfertigten Holzschnitten, sm. folio, <i>Fine Paper, with 237 woodcuts from the original blocks engraved after Burgmair's designs; russia extra, gilt edges</i> <i>Wien, 1775</i>	9 0 0
381	—— the same, <i>Fine Paper, a large copy in hf. vellum</i>	1775
382	—— the same, <i>a very fine copy in red morocco extra, gilt edges, by Bedford</i> <i>1775</i>	24 0 0
	The Supplement is inserted in this copy. It was printed in 1869 at Paris, and contains 8 plates reproduced from copies of the unique impressions extant in Vienna; the blocks of which had been lost before the edition of 1775 was prepared. According to the pictures, the book ought to be a chronicle or romance of chivalry; according to its text it is an allegory.	
383	THEUERDANK. DIE GEUERLICHEN . VND EINS TEILS DER GESCHICHTEN des loblichen streytparen vnd hochberumbten helds vnd Ritters herr TEWRDANNCKHS, folio, <i>First Edition, with fine impressions of the 118 beautiful woodcuts by Hans Burgmair; title inlaid; splendid copy in citron morocco extra, gilt edges, by Padeloup</i> <i>Nürnberg durch den Eltern Hannsen Schönsperger, 1517</i>	125 0 0
	This first edition is only two years older than the second, which was brought out in Augsburg; but is very superior, as well as much rarer. Without actual comparison, the 1519 volume seems as grand an illustrated book as could have been produced, but when the two are put side by side, it is seen at once that the impressions are far finer in the Nürnberg book, which is printed on thick white paper of the best kind. From the fact that the Privilege to Hans Schönsperger only appeared in the Augsburg edition, we may assume that the earlier impression of Nürnberg was privately printed.	
384	THEUERDANK. Die generlicherten . vnd eins teils der geschichtten des loblichē streitbaren vnd hochberumbten helds vnd Ritters Tewrdannckhs, folio, <i>with the same woodcuts and printed in the same type as the preceding edition, hf. bd. Augspurg durch den Eltern Hansen Schönsperger, 1519</i>	20 0 0
	FREYDAL. (Maximilian's unpublished work of Tournays and Pageants) —see No. 76.	
385	RECUEIL DE FAECES, MORALITÉS, Sermons joyeux, etc. publié d'après le MS. de la Bibliothèque Royale, par Leroux de Lincy et Francisque Michel, 4 vols. 8vo. GRAND PAPIER DE HOLLANDE, hf. green morocco, uncut <i>Paris, 1837</i>	9 0 0
	The entire impression was limited to seventy-six copies, of which only ten were produced on this paper.	

486 JUBINAL (Achille) *Mystères inédits du quinzième siècle, d'après le MS. unique, 2 vols. in 1, 8vo. facsimiles, calf gilt* Paris, 1837 0 7 6

386* **Miscellanea.** *Miracle de Nostre Dame, de Robert le Dyable, Rouen, 1836*
—Histoire de Gilion de Trasignyes, Paris, 1839—Réalité de la Magie et des apparitions, Paris, 1819—Essai sur les Enervés de Jumiéges, suivi du Miracle de Ste. Bautheuch, plates, Rouen, 1838—4 vols. in 1, 8vo. hf. bd. 1819-39 0 7 6

387 **MYSTERE DES ACTES DES APOSTRES.** *Le Premier (et le second) volume du triomphant Mystère des Actes des Apostres . . . illustre des légendes authentiques et vies de Saintz reçues par l'église, tout ordonné par personnages, dernièrement joué à Bourges . . . 2 vols. in 1, small 4to. gothic letter, a few leaves slightly cut in the headline, red morocco extra, gilt edges*
(Paris) Arnoul et Charles les angeliers frères, 1540 7 0 0

This book is not only very rare, but also excessively curious, and belongs to a class of early literature now much sought after. It contains the Acts of the Apostles dramatized as a mystery, with a number of singular characters and grotesque stories added to heighten the effect. When it was played at Bourges, as the title states, it must have been divided into parts, as each representation would have occupied several days. The printer's device is a punning one: two angels tied, with the motto *les anges liés*.

388 [MYSTERE DES ACTES DES APOSTRES]. *Le premier (et le second) volume des Catholicques œuvres et Actes des Apostres . . . Auecques plusieurs Hystoires en icelluy inserez des gestes des Cesars. Et les demonstrances des figures de Lapocalypse joué par personnages à Paris en l'hostel de Flandres Lan Mil Cinq cens. xli, 3 vols. in 1, sm. folio, lettres gothiques, woodcuts, slightly wormed, but on the whole a very fine copy in old French red morocco extra, gilt edges*
(à Paris) Arnoul & Charles les angeliers frères (1541) 50 0 0

This volume formed part of Girardot de Prefond's first collection, and has his paper bookplate.

EXCESSIVELY RARE. The third part has the following title: *Lapocalypse Saint Jehan sedede, ou sont comprises les visions et révélations que icelluy saint Jehan eut en l'ile de Patmos . . . Ensemble les cruautés de Domicien Cesar [composé par Maistre Loys Chocquet]*.

389 (DESTRUCTION DE TROYE LA GRANT, mise par personnages et divisée en quatre journées par JACQUES MILLET) sm. folio, lettres gothiques, printed in double columns, with numerous large woodcuts, some leaves deficient as described below; vellum, UNIQUE
(Lyon, environ 1479-80) 12 0 0

Unknown edition, in large type, with 37 lines per column. This unique copy contains signatures b—, A—F in eights, wanting two leaves (b1 and c1). It also wants the sheet of signature A, and so many leaves at the end as should follow sheet F.

This immense miracle-play or "Mystère" is based upon the old Roman de Troie of the twelfth century.

XII. POPULAR BALLADS AND TRADITIONS.

390 DAS HELDEN BUCH mit synen figuren. *Folio 2: Die vorrede disses buchs. Hye fahet an der helden buch das man nennet den Wolf-dietherich. Vnd sagt . . . von herr keiser Otnit vnnd dē kleinen Elberich, vnd von jr mörfart in die heideschafft dem künig syn tochter ab zugewynnen, sm. folio, Gothic letter, the title neatly mended; numerous woodcuts, including the excessively rare large one at the beginning; dark morocco extra, gilt edges, by BEDFORD*
Hagenau, Henrich Gran, 1509 25 0 0

One of the rarest books printed at Hagenau. When copies do occur, they are almost always imperfect and in very bad condition.

391	DAS HELDENBUCH Welch's auffs new Corrigiert vnd gebessert ist, mit schönen Figuren geziert, sm. folio, numerous woodcuts; red morocco extra, gilt edges, by Mackenzie	Franckfurdt am Mayn, Weygand Han und Sygmund Feyerabend, 1560	10 0 0
With the book label of Vernon Utteron.—The name of "H. G. v. Werbenstein, 1565" is written on the title as the owner.—The text of the old Heldenbuch of 1509 is here slightly modernised so as to be suitable for popular reading. Feyerabend was at once the editor and the designer of the woodcuts, which, although they bear no mark, seem from the style to be his.			
392	HELDENBUCH darinn viel seltzamer Geschichten vnd kurtzweilige Historien, sm. 4to. many elegant woodcuts within arabesque borders (after the designs of Virgil Solis), fine copy in green morocco extra, gilt edges, by Thibaron, with the Scilliére arms on the sides	Franckfort am Mayn, Sigmund Feyerabend, 1590	10 10 0
The text is the same as in the edition of 1560; only the preface being slightly altered to indicate the great rarity of preceding editions. Nagler styles this <i>sehr seltes Buch</i> , and ascribes the illustrations to Virgil Solis. They might have been by Amman as well as by the older master.			
393	DER NIBELUNGEN LIED zum ersten Mal in dor ältesten Gestalt herausgegeben durch Fr. H. von der Hagen, 8vo. hf. bd.	Breslau, 1820	0 4 0
394	DER NIBELUNGE NOTH und die Klage nach der ältesten Ueberlieferung herausgegeben von Lachmann, 8vo. sl.	Berlin, 1851	0 2 6
395	WILKINA SAGA, eller Historien om Konung Thiderich af Bern och hans kämpar; sampt Nifungs Sagan, Islandice Suecice et Latine opera Johannis Peringskeold; sm. folio, bd.	Stockholm, 1715	1 15 0
396	NIBELUNGENLIED . . . bearbeitet von Emil Engelmann, roy. 8vo. six photographic pictures, 56 woodcuts designed by Schnorr and others, and 9 facsimiles of MSS., gilt cloth	Stuttgart, 1885	0 10 0
The old heroic ballads of the Teutons, combining pre-historic myths and traditions with the historic record of their wars and wanderings in the fourth and fifth centuries, are first alluded to by Eginhart as the <i>barbara et antiquissima carmina</i> which Carl the Great collected and committed to writing towards the close of the eighth century. Wolfram von Eschenbach and Heinrich von Ofterdingen are believed to have been the authors of a re-compilation or re-arrangement of the same in the language of their own time, which came into existence in the early part of the thirteenth century. This redaction was modernised in the fifteenth century in the Heldenbuch as we have it. The early mythology of the North was the basis of the Sigfrid story, Gothic and Burgundian history supplied the Dietrich epic and the Niebelungen Lied, which are the chief elements of the Teutonic cycle. The Wilkina Saga gives the mediæval Scandinavian form of the legends.—In the Lombardic contribution to the substance of the Heldenbuch, King Otnit and the dwarf Elberich are identical with the hero of "Huon de Bordeaux," and his magical dwarf Auberon (Oberon of the Midsummer Night's Dream). The Hu in Huon show that the French name represents an older form than the German one of the Heldenbuch.			
397	LKABHAE NA FEINNE: Heroic Gaelic Ballads collected in Scotland chiefly from 1512 to 1871, copied from old MSS. by J. F. Campbell, vol. I: Gaelic texts, sm. folio, cloth	1872	0 10 0
A long English introduction, and English summaries of the contents of each MS. give this volume a considerable value even to those who know no Gaelic. The poems were collected for the purpose of solving the Ossian problem which is now settled for ever, but the result was of far greater importance in the production of an unparalleled corpus of ancient Gadelic Folk-lore.			
398	HISELY (J. J.) Recherches critiques sur l'histoire de Guillaume Tell, 8vo. hf. cf. gilt	Lausanne, 1843	0 3 6
399	ROMANCERO GENERAL, en qve se contienen todos los Romances que andan impressos. Aora nrevamente añadido, y enmendado; (First complete edition of the Primera Parte)	Madrid, Juan de la Ouesta, 1604	
	SEGVNDA PARTE DEL ROMANCERO GENERAL, y Flor de diuersa Poesia. Recopilados por Miguel de Madrigal (only edition of the Segunda Parte)	Valladolid, Luis Sanchez, 1605	
	— together, 2 vols. sm. 4to. the last leaf of the table of vol. I in facsimile; red morocco extra, gilt edges, by Zehnsdorf	1604-5	63 0 0
	— the same, 2 vols. sm. 4to. quite perfect, sound copies in russia, blind-tooled, gilt edges, by Hayday	1604-5	70 0 0

401	ROMANCEO GENERAL . . . sm. 4to. (first complete edition of the Primera Parte), the first and the last leaf of the table in facsimile; red morocco extra, gilt edges, by Zaehnsdorf	Madrid, Juan de la Cuesta, 1604	24	0	0
402	ROMANCERO GENERAL . . . nrevamente añadido, y emendado por Petro Flores, sm. 4to. (second complete edition of the Primera Parte), the title and some leaves of the Table mended, otherwise a fine copy in red morocco extra, gilt edges, by Bedford	Madrid, Juan de la Cuesta, 1614	20	0	0
403	— the same, sm. 4to. old calf, the finest and largest copy in the world, with many uncut leaves	1614	25	0	0
	The 1614 Romancero is a verbal reprint, page for page, of the 1604 volume. Only the four preliminary leaves show any difference, and the name of Pedro Flores added on the title is to be noted.				
	Some of the finest, most musical, and most stirring of the ballads of the world—historical and romantic—are enshrined in the Romancero General. Of such popular compositions, the authors are unknown—at least of all that appeared in Spain during the thirteenth and fourteenth centuries.				
404	LOCKHART (J. G.) Ancient Spanish Ballads, historical and romantic, translated, 4to. portrait, woodcuts, ornamental borders, and five illuminated titles by Owen Jones and others, hf. morocco	1859	1	16	0

XIII. CHIVALRIC AND ROMANTIC CHRONICLES.

405	LE ROMAN DE BRUT par Wace poète du XII Siècle, publié pour la première fois par Le Roux de Lincy, 3 vols. 8vo. facsimiles, hf. green morocco, gilt tops, uncut	Rouen, 1836-37-38	2	2	0
406	— another copy, sewed	1836-37-38	1	15	0
407	— the same, LARGE PAPER, but without the third part, which is the Description des MSS. 2 vols. roy. 8vo. sd.	1836-38	3	10	0
	Usually called a translation of Geoffrey of Monmouth, but really a new work based upon it, and comprising several things not in the original. Wace, or Gasse, was a Jersey man, who finished this poem in A.D. 1155. He is usually called Robert Wace, but erroneously. Wace, or Gasse, was his Christian name; he had no other. This is the first French chronicle of Britain now existing. Gaimar's, written about the same time, has perished, so far as the British period is concerned.				
408	LE ROMAN DE ROU et des Ducs de Normandie, par Robert Wace, publié pour la première fois d'après les MSS. par Frédéric Pluquet, 2 vols. 8vo. facsimile, half green morocco, gilt top, uncut	Rouen, 1827	1	16	0
409	— the same, LARGE PAPER, 2 vols. roy. 8vo. sewed	1827	2	10	0
	This Chronicle of the Normans was written by Wace about 1180. It was used to a considerable extent in the compilation of the thirteenth century prose Chronicle, which follows below.				
410	LAGAMONS BRUT , or Chronicle of Britain, a poetical semi-Saxon paraphrase of the Brut of Wace, now first published [in both texts] from the MSS. with a literal translation, notes, and glossary, by Sir Frederic Madden, 3 vols. 8vo. facsimiles, bds.	1847	1	7	0
	The poet was a priest at Ernley, or Arley, on the Severn, and he is believed to have written this book about the year 1200.				
411	CHRONIQUES DES DUCS DE NORMANDIE (depuis Rou jusqu'à Henri III. d'Angleterre), MAGNIFICENT MANUSCRIPT ON VELLUM (275 leaves), written in beautiful and large Gothic characters, similar to those of the celebrated Manuscript of Froissart's Chronicles in the National Library. It is exquisitely ornamented with 15 large and SUPERB Miniatures and several hundred INITIAL LETTERS				

illuminated chiefly in camaieu in the finest style of French Art, vellum, in half red morocco case About 1480 1500 0 0

This truly admirable Chronicle by an anonymous Author, who concludes his History with the Peace of 1217 between Henry III of England and Philip-Augustus of France, must have been written after 1250, as towards the end, when describing the death of Richard Cœur de Lion and the enshrining of his heart at Rouen in a silver casket, he mentions incidentally that the silver was afterwards converted into money to form part of the ransom of Saint Louis. In Vols. XI and XIII of the Benedictine Collection of the Historiens des Gaules there are extracts from this manuscript, then in the possession of Charles Antoine de Bernard Marquis d'Avernes. After his death it was inherited by M. Vanquelin d'Ailly, whose autograph is on the vellum binding. From the arms emblazoned on folios 1 and 151 we learn that this superb manuscript was executed for Marshal Philippe de Crevecoeur [one of the characters in Sir Walter Scott's Quentin Durward], who was honoured with the collar of the Toison d'Or in 1468, conquered Abbeville and Beauvais, was present at the battles of Granson and Morat, and also at Nancy, where Charles the Bold was killed in 1476. Subsequently he entered the service of Louis XI, by whom he was highly esteemed, and who, when dying, strongly recommended Crevecoeur to his son Charles VIII, as a man whom he should always retain near his person and employ in his wars. He became Marshal of France in 1483, Grand Chamberlain in 1492, and died in Lyons in 1494, whilst accompanying the King in his Voyage to Naples. Manuscripts of the Croniques de Normandie more or less perfect are extremely rare, and only to be found in public libraries with the exception of the present copy. The value of this manuscript consists in the fact that it is more complete than any other now extant, and is enhanced by the exquisite beauty of its illuminations.

The miniatures rank among the most beautiful specimens of Burgundian Art in the XVth century, and furnish precious details of Costume, Furniture, Architecture, Naval Construction, Arms, Armour, Religious Ceremonies, etc. The several hundred Initial Letters, each present an ornamental subject deliciously painted in Camaieu or in white on a coloured ground displaying real and fantastic animals, heraldry, flowers, contests, tournaments, Dance of Death, etc. The List of Knights who took part in the Conquest of England (folios 163-66) is more ample than usual, and is bordered with great ostentation, every line commencing with a beautifully painted initial letter having a diapered hyphen at the end. On the death of M. de Vauquelin in 1850 this magnificent Chronique de Normandie became the property of Ambroise Firmin Didot, who considered it the gem of his collection, and after the decease of that famous bibliophile was on the 15th of June, 1878, when sold by auction, purchased by a French firm for 53,000 francs, at which price, plus the commission, it passed into the hands of the late owner. A full account of this very valuable and important manuscript was printed at Bayeux in 1881 by the Comte de Toustain.

412 LES CRONICQUES DE NORMENDIE, sm. folio, First Edition, Lettres gothiques, printed in double columns, slightly wormed but generally a fine copy in old calf, from the Buccleuch collection

Rouen, Guillaume le Tailleur, 1487 36 0 0

RARISSIME. This copy wants the five leaves of Table, but IT CONTAINS THE EIGHT EXTRA LEAVES (not merely six, as in the Sunderland copy). Of those extra leaves, six are placed between ff. lxxxvi and lxxxvii, with the signature m m, and are headed "Cy aprez ensuit vng petit traictie lequel parle de la guerre otinnee entre frācois & églois . . . iusq[ue] a l'anee . . mil quatre cens. xliiii." The other two leaves have neither signature nor numeration, and are placed at the end of the book. They begin with the following heading: "De la seconde cōquête de bordeaux & mort de talbot," and occupy five columns of the two leaves, the remaining space of three columns being blank. These two leaves are not in the copy in the Bibliothèque Nationale.

- 413 LES CRONIQUES DE NOREMONTIE nouuellement Imprimees à Rouen, sm. folio, lettres gothiques, title in red and black, fine copy in blue morocco extra, gilt edges. *Rouen, Pierre Regnault (about 1500)* 32 0 0
 With a slight alteration of the preliminary address and the suppression of the words "Je Guillaume le Talleur" in it, this is an exact reprint of the 1487 edition, just as it stands.
- 414 CRONICA GENERAL. Las quatro partes enteras de la Cronica de España, que mando componer el Serenissimo rey don Alonso llamado el sabio . . . Vista y emendada . . . por el maestro Florian DOCÀPO, sm. folio, calf, VERY RARE
Zamora: . . . Augustin de par y Juan Picardo . . . mill y quinientos y quarenta y un . . . (1541) 10 0 0
 The narrative ends with A.D. 1252. Most of it (indeed, substantially, the whole) was written before 1280, and it appears nearly certain that Alfonso the Wise was himself the actual author of a great portion of the work. It is a precious storehouse out of which stories, legends, ballads, and chronicles were evolved during the two centuries succeeding its composition. Hardly any country but Spain can exhibit a vernacular historical work of so much importance in its literary history.
- 415 MOUSKES. Chronique rimée de Philippe Mouskes, publiée par le Baron de Reiffenberg (d'après un MS. unique), 2 vols. 4to. facsimiles from MSS. h.f. calf. *Bruxelles, 1836-38* 1 0 0
 This poet was Bishop of Tournai when he died in 1282. His work is a Chronicle of the Franks from the Siege of Troy down to A.D. 1242. Throughout the greater part, his text was based on the chansons de geste and the current fictions of his time; but the portion which narrates the events of the twelfth and thirteenth centuries is purely historical.—Only a single MS. is extant, which seems to be of the beginning of the fourteenth century.
- 416 THE BRUT CHRONICLE. CRONICLES DENGLETERRE' (depuis Brut jusques le Roy Edward de Carnarfan), 4to. MS. on vellum, with ornamental capitals and a couple of decorative borders, old calf; from the Legh and Brudenel collections
Nomen scriptoris Johannes Plenus Amoris (Sec. XV) 36 0 0
 The original (from which this was transcribed about the beginning of the fifteenth century by John Fullalove) ended with the year 1334 and an account of the battle of Halidour Hill. The French text, which we may safely assume to have been anterior to the English one, is more ample in its details, and must more nearly represent the popular chronicle of British history at the close of the thirteenth century than does the English text which was repeated in so many varying MSS. before Caxton printed it.
 At the end of the Brut, we find added in this volume the following pieces:—
 EVANGILE DE NICODEMUS (beginning "Il auient en la qnzime an q Tybye Cesar auoit este empour du Rome et el disonume an q Herodes le fitz Herode auoit este Roy de Galile "), 15 leaves, unfinished.
 LE ROMANS DEL YMAGE DOU MONDE (a poem, beginning "Qui bien viaut entendre cest livre | E sanoir comment il doit nivere," 50 leaves, with diagrams.
 This is a valuable MS., copies of which are very rare even in public libraries. It was originally written in A.D. 1245; and its scientific value may be measured by the citation of a single statement. The author calculates the diameter of the globe at 6500 miles (of 5000 feet) and its circumference at 20,428 miles.
 The signatures of three early owners are found in this volume. The first is Sir John Legh, of Stockwell, Lambeth, about 1490;—from whose library it passed into the hands of Sir Thomas Brudenell of Dene (1531), and Sir Edmund Brudenell (1590).
 A few specimens of the language of the Brut show that it was written in England. Vadlet = varlet, ieofne = jeune, maisons = maçons, meason = maison, busoignous = besogneux, ewe de clear fontaigne, vowe = vue, etc.
- 417 THE BRUT CHRONICLE. HERE BEGYNNETH BRUTE in Englysshe the whiche declareth and treteth of all the Kinges and of all the notable actes and dedes the whiche hath bene done in this lande sithe the furste begynnyng . . . , sm. 4to. English MS. on vellum, with rubricated headings and painted initials; blue morocco extra, gilt edges, by Kalthoeber, from the Duke of Buccleuch's library. *About 1420* 15 0 0
 This MS. agrees generally with the Brute text printed by Caxton, but is considerably varied in language and occasionally in more important particulars. About 1530-40 it belonged to "Robard Ferns," in whose writing there is on one of the margins, "To my welbeloued frend John Peryne of Rykellynd" or "Rykellyue."
 The text ends with the surrender of Rouen—"And thanne the king enterd the cite and the castell and rested him there and sette the cite in goünaunce and rule"—in January 1417-18.

- 418 FROISSART, first edition. *Le premier [le second, le tiers, et le quart] volume de froissart Des croniques de France . Dangleterre . Descoce . Despaigne . De bretaigne . De gascongne . De flandres . Et lieux circunvoisins . 4 vols. in 8, folio, Première Edition, having a few leaves at the beginning slightly wormed, but on the whole a very fine large copy in blue morocco extra, gilt edges, by Charles Lewis; from the Rennie and Perkins libraries Anthoine Verard demourant a Paris sur le pont notre dame a lymage Saint iehan .. (1499-1500) 65 0 0*
- EXCESSIVELY RARE. The first edition of this delightful chronicle must always remain a book of the highest value, both in England and in France. I paid 5770 francs for the Didot copy eleven years ago.*
- As Jehan Froissart was born in Valenciennes and used the language of the French court, his marvellous chronicle, the finest picture which has ever been painted of the days of chivalry, is one of the chief glories of French literature. He was, however, a Walloon, a member of that highly interesting border people who occupy French Flanders, Hainaut, part of Brabant, and all the frontier as far as Luxembourg between two great states. Their speech is ridiculed as a barbarous patois by both French and German neighbours, but it is the oldest living example of the Romanic tongue out of which grew modern French, and the people are the descendants (largely mixed of course) of the Belgian Gauls by whom Southern Britain was peopled, and who still remain to mark the limit of the flood-tide of Germanic invasion westward.*
- Froissart lived at the time when chivalry had reached its highest magnificence; Bertrand du Guesclin, Edward III, the Black Prince, Gaston de Foix, and Sir John Chandos, were to him familiar figures of his daily life, and he seems not to have survived the century to which belong the most typical and splendid developments of Knighthood.*
- 419 ILLUMINATED ILLUSTRATIONS OF FROISSART, selected from the MS. in the British Museum, by H. N. Humphreys, 1844—Illuminated Illustrations . . . from the MS. in the Bibliothèque Royale, Paris, and from other sources, 1845—together 2 vols. roy. 8vo. 72 beautiful plates in gold and colours; hf. bd. W. Smith, 1844-45 12 15 0
- This is one of the early copies of the work, and has original colouring. It is superior to those which were afterwards issued as Vol. I and Vol. II of a single book (— here, each volume was a separate and distinct work).*
- 420 LE BEL (Jehan) *Chanoine de St. Lambert de Liège, Vrayes Chroniques (de France, d'Angleterre, et de Flandre) retrouvées et publiées par M. L. Polain, roy 8vo. printed on thick paper in Gothic characters, ornamental engraved title with figures; vellum, gilt edges* Privately printed, Mons, 1850 0 15 0
- Only 125 copies printed. This is the text of a noble Walloon chronicler whose work had been considered lost. It embraces the years 1325-40, and was used by Froissart.*
- 421 THWROCZ, HUNGARIAN CHRONICLE. *Fol. 2: Ad egregiū dñm Thomā de drag psonalis psentie serenissimi principis dni Mathie: hūgarie: bohemie &c regis Austrieq; ducis cancellariū: Prefatio magistri Iohanis de thwrocz: in primū librū Chronice hungaror' foeliciter incipit. . . sm. folio, gothic letter, 43 large and well designed woodcuts in the style of Augeburg art; having the first and the last leaf mounted, but on the whole a very fine copy in old red morocco, leather joints, gilt edges Colophon: Illustrissimor' hungarie regū chronica In inclita terre Moraviae civitate Brunēsi lucubrassime impressa finit felicius. Anno salutis. M.CCCC.lxxx viij. die. xx. Martij.. (1488) 63 0 0*
- A volume of excessive rarity and of great historical value. It was the second book printed at Brünn, the first having been a liturgical work that appeared two years earlier. The typographical splendour of the above Chronicle, and the grand and striking woodcuts that embellish it, seem to show that it was intended to make it a fitting associate for the famous MSS. of Matthias Corvinus' library.*
- Joannes of Turocs, who wrote about 1490, was no Froissart, but his subject comprises some of the most adventurous and warlike episodes of medieval history, and the illustrations in his text give it the appearance of a romance of chivalry.*
- 422 THWROCZ. *Fol. 3 a: Ad egregiū dñm Thomā de drag personalis presentie serenissimi principis dni Mathie: hungarie: bohemie &c. regis cancellariū. Prefatio magistri iohannis de thwrocz: in primū librū Chronice hungaror' foeliciter incipit . . 4to. gothic letter, a great number of fine woodcuts, coloured; oak boards covered in stamped leather;*

	<i>an extraordinarily large and fine copy, with many uncut leaves</i>	20 0 0
423	— another copy, sm. 4to. slightly water-stained, the woodcuts uncoloured; vellum . . Impressa erhardi raddoli viri solertissimi eximia industria et mira imprimendi arte . . Auguste . . Impensis siquidem Theobaldi feger concivis Budensis . . millesimo quingentesimo octagesimo octavo . . (1488)	18 0 0
	A very rare and valuable book, printed almost simultaneously with the first edition which had been completed at Brünn on the 20th March, just eighteen days before this. On the first blank page of the above copy, in boards, some inscriptions are written—"Emptus est liber anno dñi etc. 1491, et attinet monasterio in Tegernsee sancti Quirini" etc.	
424	DER UNGERN CHRONICA inhaltend wie sie anfänglich ins land kommen sind . . von irem König Athila . . bisz auff König Ludwig so im 1526 jar bey Mohatz vom Türcken vmbkommen ist, sm. folio, numerous fine woodcuts, some of which are signed by P. F. (Peter Flötner ?); fine copy in the original stamped leather binding Wien, Hans Metzler, 1534 Translated (and continued) from the Latin Chronicle of Thwrocz by Hans Haug zum Freystein.	5 0 0
425	[BOUCHARD (Alain)] LES GRÂDES CRONIQUES DE BRETAIGNE, nouuellement Imprimés a Paris: tant de la grande Bretaigne de puis le roy Brutus qui la conquist . . iusques au temps de cadualadrus . . Que aussi de nostre bretaigne de present de puis la conqueste du roy conan meriadec breton . . small folio, gothic letter, with fine woodcuts, the title in facsimile, a very fine copy, in contemporary stamped calf binding, with a newer back Paris par Jehan de la roche pour Galliot du pre . . 1514 FIRST EDITION, EXCELSIORITY RARE. The last leaf, immediately following the colophon, contains on the obverse a woodcut of "Les sept Saints de Bretagne," and on the reverse, the woodcut mark of Galliot Dupré. The large woodcut of St. Yves, occupying a full page (the reverse blank), is given in facsimile from one of the only two copies which are known to have it. This woodcut is unmentioned by the bibliographers. As the title makes manifest, portion of this chronicle may be looked upon as a fitting supplement to Geoffrey of Monmouth.	30 0 0
426	BOURDIGNÉ (Jehan de) Hystoire aggregative des ANNALES ET CRONIQUES DANIOU . . reueues et additionnees par LE VIATEUR, sm. folio, title within woodcut border, very fine and large copy in calf gilt On title: <i>On les vend a Angiers . . At end: Paris par Anthoyne couteau . . pour Charles de Boigne et Clement Alexandre, 1529</i> With Galliot Dupré's name and device.—On account of the connexion of Anjou with England as well as France, the chronicler felt it his duty to incorporate the two legendary histories, of Arthur, and of Charlemagne.	10 0 0
427	CHAMPIER (Symphorien) Les grans croniques des gestes et vertueux faictz des tresexcellens catholiques illustres et victorieux ducs et princes des pays de Sauoye et piemot, sm. folio, lettres gothiques, numerous woodcuts, some of them very large; vellum, with the Hardwicke bookplate Paris, Jehan de la Garde, 1516 VERY RARE. The Giraud copy fetched 545 fr.; the Yemeniz, 600 fr. It is a narrative told in language fitting the subject, and is dedicated to Louise d'Angoulême, mother of Francis I. The real substance of the chronicle ends with A.D. 1897, but the annals of the fifteenth century are rapidly summed up in the last four leaves.	12 0 0
428	CHAMPIER (Symphorien). Le recueil ou croniques des hystoires des royaumes daustrasie, ou france orientale dite a present LÖRRAYNE De hierusalem, de Cicile. Et de la duche de bar. Ensemble des sainctz contes et euesques de tous contenant sept liures tant en latin que en françois . . Ad lectorem . . Champier, small folio, gothic letter, with fine woodcuts, a beautiful large copy, red morocco extra, gilt marbled edges, by Trauts-Bausonnet, RARE <i>apud Lugdunum in officina Vincentij de portunarijs de tridino (1510)</i> This superb copy has belonged in succession to various distinguished owners: Revoil, the Prince d'Essling, the Duc d'Aumale, M. Double, and Ambroise Firmin Didot. It has the morocco label of M. Double, and the name of J. Coppinger is stamped on the portion of the cover which is folded back inside. The history of Lorraine from 480 to 1509 occupies the first three books; the	32 10 0

- quart livre contains the Fleur des Saintz et Sainctes de Lorraine; le cinquiesme livre, Gestes et prouesses des roys de Hierusalem depuis Godeffroy de Bouloigne; le sixiesme, les Contes et Ducs de Bar; (7) Sensuit le Catalogus des Saintz et Evesques de Toulx; (8) Livre intitule Lorde de Chevalerie. Nearly every chapter throughout the volume is followed by a Latin translation.
- 430 COMMINES (Philippe de) *Cronique & hystoire . . . contenant les choses aduenues durât le regne du roy Loys vnziesme . . . sm. folio, Ittres gothiques, title within woodcut border; beautiful copy in red morocco covered with fleurs-de-lis and bearing the escutcheon of an Enfant de France (le Duc d'Aumale?) by Lortic* Lyon, Claude Nourry, 1526 45 0 0
This picturesque chronicle is really more occupied with the history of Charles the Bold than of Louis X.
- 431 COMMINES. *CRONIQUES DU ROY CHARLES HUTTIERSME de ce nô que Dieu aboille . . . Cöpile et mis par escript en forme de memoires par Meissire Phelippe de Cömines . . . sm. folio, gothic letter, with many woodcut illustrations and initials, an extremely fine copy, large and clean, with some leaves uncut, green morocco super extra, covered on back and sides with fleurs-de-lis, gilt edges, by Capé, VERY RARE*
Enquillebert de Marnef, libraye iure luniuersite de Paris. 1528 40 0 0
- 432 COSTELLO (Dudley) *Tour through the Valley of the Meuse, sm. 8vo. front-ispieces and numerous woodcuts, cloth* (1846)
A delightful book on the Walloon country; full of extracts from the chronicles of the fourteenth and fifteenth centuries. The spirit of chivalry pervades the text, and is united with acute ethnological and linguistic observation. 1 1 0
- 433 TOMICH. *Historias e conquestas dels excellentissims e Catholicks Reys de Arago: e de lurs antecessors los Comtes de Barcelona: compilades per lo honorable historic mossen Pere Tomich caualler, sm. folio, title printed in red and black within a border, numerous wood-engravings throughout the text, and fine woodcut initials; brown morocco extra, gilt edges, by Bedford*
Barcelona, Carles Amoros, 1534 48 0 0
An excessively rare Catalan chronicle written in the fifteenth century. There was no copy in the Salvá collection.
- 434 CRONIQUES CHEVALERESQUES de l'Espagne et du Portugal, suivies du Tisserand de Ségovie, drame du XVII Siècle, publiées par Ferdinand Denis, 2 vols. in 1, 8vo. *hf. bd.* Paris, 1839 0 7 6
An interesting autograph letter from Ferd. Denis to Oct. Delepierre inserted loosely.
- 435 FERNAN GONZALEZ. *CRONICA DEL NOBLE CAUALLERO EL CONDE FERNAN GONÇALEZ. Con la muerte de los siete infantes de Lara, sm. 4to. gothic letter, with two woodcuts; fine copy in orange morocco, gold tooling, gilt leaves, but all the lower edges uncut, by Wright*
Sevilla, Dominico de Robertis, 1542 15 0 0
THE ONLY COPY KNOWN. It is cited by Salvá as then in Mr. Turner's library. There is nothing rarer in Spanish literature than old popular story-books in their early issues.
- 436 HISTORIA del noble cavallero el CONDE FERNAN GONCALEZ: con la Mverte de los siete INFANTES DE LARA, 12mo. *woodcut on title, red morocco super extra, gilt edges, by Bedford* Bruxellas, 1588 4 0 0
Both of these editions contain the popular little chronicle current in the fifteenth century and first printed in 1509. The text which it contains of the pathetic story of the Infantes de Lara, and the Bastardo Mudarra, was reduced to writing by Garcia de Moreno in 1492.
The Count Fernan Gonzales died in A.D. 940, after many wars against the Moors and others:—The seven Infantes of Lara were slain by treachery in 975; and avenged afterwards by their half-brother, the Bastard Mudarra Gonzalez.
- 437 CID. *CORONICA DEL MUY ESFORCADO Y INUENCIBLE CAUALLERO EL CID RUY DIAZ CAMPEADOR DE LAS ESPANAS, sm. 4to. black letter, woodcut on title and full-page wood-engraving of a battle on last leaf; fine copy in red morocco extra, gold tooling, gilt edges, by Trautz-Bauzonnet*
Toledo, Miguel de Eguia, 1526 31 10 0
This copy, which is the only one known, fetched 625 fr. at Solar's sale nearly thirty years ago.

- 438 CID. Cronica del my esforçado cavallero el Cid Rvy Diaz Campeador, 16mo. woodcuts, red morocco extra, gilt edges, by Bedford

Bruzellas, 1588

5 5 0

Both these editions contain the little Chronicle of the Cid, a book first printed in 1498, and quite distinct from the great Chronicle first printed in 1512. This is the story of the hero as it was popularly current in Spain throughout the fourteenth and fifteenth centuries.—The Cid's life extends over the greater part of the eleventh century.

- 439 CID. CRONICA DEL FAMOSO CAUALLERO CID RUY DIEZ CAMPEADOR, sm. folio, Editio Princeps, large and very fine copy in cloth boards

Burgos, por arte & industria de Fadrique Aleman
de basilea, 1512

150 0 0

- 440 ——— another copy, sm. folio, last leaf in facsimile; red morocco extra, gilt edges, by Bedford

1512

42 0 0

FIRST EDITION of the unabridged Chronicle of the Cid, A BOOK OF EXTRAORDINARY RARITY. There is no copy in the wonderfully rich Salvá collection; and Huber, when reprinting the Chronicles of the Cid, was unable to see either this edition or that of 1598.

- 441 CID. CRONICA DEL FAMOSO & INUENCIBLE CAUALLERO CID RUY DIAZ CAMPEADOR . . sm. folio, gothic letter, large woodcut on title, fine copy in red morocco extra, gilt edges, by F. Bedford

En Medina del Campo, por Juan Maria de Terranova, y
Jacome de Liarcari, 1552

40 0 0

This splendid edition is quite as rare as the first one (of 1512).

- 442 CRONICA DEL FAMOSO CAVALLERO CID Ruy Diez Campeador, sm. folio, title mended, calf, gilt edges, arms on sides

Burgos, Philippe de Junta y Iuan Baptista Varesio, 1593

8 8 0

- 443 ——— the same, a fine copy in red morocco extra, gilt edges, by Hardy

"Esta edicion, à pesar de ser la mas moderna que existe de esta Cronica es muy rara."—Salvá.

The statement in the preface that this book was printed (in 1512) under the editorial care of Juan de Velorado, Abbot of San Pedro de Cardenas (the monastery in which the Cid was entombed), from the actual original written at the time of the hero's death, may be understood to mean that the MS. was of considerable antiquity, probably not later than A.D. 1300. The exact relation in which the work stands to the Cronica general of 1541,—a book undoubtedly compiled in the thirteenth century,—has not been clearly made out. The portion of the latter which relates to the eleventh century agrees pretty closely with the Cronica del Cid.

- 444 FREDERICK BARBAROSSA. ADELPHUS (Joannes). BARBAROSSA. Ein warhaftige beschreibüg des lebens vnd der geschichtē Keiser friderichs des erste, genät Barbarossa. Durch Iohannē adelfum Statartz zu Schaffhausen. Erstmal in latin versamlet . . aber ietzo in tüsche zungen trülich bracht, sm. folio, 24 woodcuts attributed (see Graesse) to "Hans Baldung Grün et ses élèves;" fine copy, unbound

Strasburg, Johann Grüninger, 1520

6 10 0

First edition of a noteworthy book. The Schaffhausen edition of 1520 is purely supposititious. The *erstmal in latin versamlet* does not mean any more than that the industrious Adelphus had consulted a number of Latin authorities.

"The Hammer of Italy and the Terror of the Turks" is the name given to Frederick Red-beard, who died of a bath in the Cydnus (as Alexander had almost done fourteen centuries before) in Asia Minor in 1190; just about the time when Cœur de Lion was marshalling his Crusaders from the West.

FIRST CRUSADE. ROBERT THE MONK'S Chronicle—see *ante* under Romances of the Crusades, p. 49.

- 445 JAIME I, OF ARAGON. CHRONICA, O COMMENTARI del glorioſissim, e invictissim Rey En Iacme per la gracia de Deus Rey de Arago, de Mallorques, e de Valencia . . feyta e scrita per aquell en sa llengua natural . . sm. folio, First Edition, title a little spotted; a very good copy in old calf, from the library of Stuart de Rothesay

Valenoia, 1557

7 10 0

- 446 JAIME OF ARAGON. Chronicle of James I, King of Aragon, surnamed the Conqueror (written by himself), translated from the Catalan by the late John Forster, with an historical introduction by Don Pasqual de Gayangos, 2 vols. large 8vo. cloth 1883 0 18 0
A picture of the thirteenth century in Spain., which it would be difficult to match anywhere.
- 447 MUNTANER (Ramon) Chronica, o descripcio dels fets, e hazanyes del inclyt Rey Don Iavme primer Rey Darago . . . sm. folio, *First Edition, very fine copy in bds. almost uncut Valencia, 1558* 20 0 0
Muntaner, who was no cleric, but a hardy warrior renowned through Aragon, tells the story with the simplicity, animation, and directness of a book of Chivalry. He finished it about 1328, some fifty years before the date at which Froissart came to witch the world with his book of Chronicles.
- 448 LOUIS IX. JOINVILLE. Memoires de Meesire Iean, Sire de Ionville, Seneschal de Champagne . . . 12mo. old calf Paris, 1666 1 1 0
- 449 CHARLES VII, OF FRANCE. LES VIGILLES DE LA MORT DU ROI CHARLES SEPTIESME a neuf pseaulmes et neuf lecons, Contenans la cronicque & les faictz aduenuz durant la vie du dit feu Roy Composees par maistre MARCIAL DE PARIS dit DAUVERGNE . . small folio, gothic letter, with woodcuts, a remarkably fine copy, beautifully bound in purple morocco, covered on back and sides with gold fleurs-de-lis, with a DOUBLURE of red morocco which is gilt with a rich dentelle border and the arms and monogram of the Marquis de Coislin, leather joints, gilt marbled edges, within a case lined with soft leather, VERY RARE Paris, Robert Bouchier [about 1500] 50 0 0
- 450 —— LES VIGILLES DU ROY CHARLES ou est cōtenu cōment il conquist Frâce sur les angloys . . . sm. 4to. lettres gothiques, a couple of wood-cuts ; red morocco super-extra, silk linings and gilt edges Paris, Veufue feu Jehan Trepperel, et Jehan iehannot (about 1520) 20 0 0
After describing the battle of Castillon and the defeat and death of Talbot, he adds the words—
*De Talbot si fut dommage
 Car avoit bien servy son maistre
 Et estoit couraigeux et saige
 Pour le fait de guerre congoisne
 Aussy estoit avantageux
 Fort renommé en Angleterre
 Tres vaillant et chevalleureux
 Faisant grant honneur à sa terre.*
He did great honour to his country, and his country honoured him no less—in the old days, even down to Shakspeare's time. Now, his country and his kin have so little reverence that they are willing to see the most interesting relic of "the great Talbot" at the mercy of a foreign purchaser. That relic is his Prayer Book, containing English poetry in his own handwriting ; picked up on the field where he fell, preserved in Brittany for four centuries, bought by me in 1879, in my hands till February, 1890, and now in the library of a French collector.
- 451 SCANDERBEG. [BARLETIUS (Marinus)] Des aller streytparsten vn theuresten Fürsten vnd Herrn Georgen Castrionen genaăt Scanderbeg, Hertzogen zu Epiro vnd Albanien etc. Ritterliche thaten . . in Latein beschriben vn yetz durch Joannē Pinicianū newlich verteutsch, folio, fine portrait on title, and numerous woodcuts representing warlike and chivalrous incidents ; hogskin binding Augeburg, Heinrich Steiner, 1533 8 0 0
The last incident in his life is the terrible struggle to rise from his death-bed and to meet the Turk again in arms. The effort exhausted all his strength, and he died the same night, after the retreat of the terrified Mohammedans, in January, 1468.
Bound up with Egesippus von der zerstörung Hierusalem, Strassburg, 1582.
- 452 LOUIS XI. (CHRONIQUE SCANDALEUSE.) Title : LES CRONIQS DU TRESCHRETIEN & TRES VICTORIEUX LOYS DE VALOYS feu roy de frâce q dieu absolue vnsiesme de ce nô auqcqs plusieurs aultres aduëtures . . depuis lan mil quatre cens. lx. insques en lan mil quatre cès

quatre-vingts & trois Inclusiuemēt, small folio, *lettres gothiques, very fine clean copy, red morocco extra, gilt edges, by Bedford, VERY RARE*

[*Sans lieu ni date, Lyon, vers 1488*] 25 0 0

The first edition of the celebrated "Chronique Scandaleuse."

The author dwells so much upon the crimes and punishments which took place in his time, that this probably gave rise to the curious title by which the work is known.

— see ante COMMINES, No. 430.

453 SIEGE OF RHODES, 1480. CAOURSIN. *Fol. 1: obverse blank, on reverse a large woodcut. Fol. 2: Guillelmi Caoursin Rhodiorum Vicecancellarij: obsidionis Rhodie Vrbis descriptio, sm. folio, gothic letter, with ornamental woodcut initials, white on a black ground; 36 full-page woodcuts representing incidents during and after the famous siege in 1480; very fine and large copy, with rough leaves, in red morocco extra, gilt edges, by Clarke Vlme p ioann& Reyer . . Mccccxvij . . (1496)* 30 0 0

VERY RARE. It is also a work of intrinsic historical value, and of considerable importance as an example of early German wood-engraving.

454 (CAOURSIN.) HISTOIRE VON RHODIS Wie es ritterlich sie sich gehaltē mit dem Tyrannischen keiser Machomet vsz Türckyē lustig vñ lieplich zu lesen, sm. folio, *portrait of the Grand Master Pierre D'Aubusson on the title and 33 other woodcuts in the text, all but two being of large size; fine copy in brown morocco extra, gilt edges, by Thibaron, with the Seillière arms on the sides; in a case . . strassburg durch . . Martinum Flach . . Tausent fünf hundert vnnd dreyzehn (1513)* 15 0 0

The preface is addressed to Maximyn von Rappolstein by "Johannes Adelphus Argentinensis Physicus," who translated the work from the Latin narrative of "Wilhelm Caonersyn."

455 BAYARD. La tresioyeuse plisaate & recreative hystoire composee par le loyal seruiteur, des faiz, gestes, triumphes et prouesses du bon cheualier sans paour et sans reprochue le gentil seigneur de Bayart. . . . small folio, gothic letter, old calf, cover loose [At end:] *Nouuellement imprimée à Paris par Nicolas couteau pour Galliot du pre . . . le xvii^e. iour de Septembre Lan mil cinq cens vingt et sept. (1527)* 16 16 0

FIRST EDITION, and very scarce. The Yemeniz copy sold for 1540 fr. and the Potier (imperfect) for 1000 fr.

456 — the very joyous, pleasant, and refreshing History . . . set forth in English by Edward Cockburn Kindersley, 8vo. frontispiece, cloth 1848 0 10 0

XIV. MEDIEVAL SCIENCE.

IMAGE DOU MONDE, Sec. XIII—See ante No. 416.

457 MANDEVILLE. *Fol. 1 recto blank, verso a full-page woodcut of the author with the inscription Iohannes de Montevilla. Fol. 2: (C) E liure est appelle mandeuille et fust fait & compose par messiere Iehan de mandeville cheualier natif d'Angleterre de la ville de saint alein. Et parle de la terre de promission cest assauoir de iherusalem et de plusieurs aultres Isles de mer & les diuerses & estrāges choses qui sont esdictes isles, sm. folio, *lettres gothiques, 71 leaves (sign a-l, the first two quires in eights, the last in seven leaves, and the rest in sixes), with 103 curious woodcuts in contemporary colouring; maroon**

*morocco extra, leather joints, gilt edges (by Kalthoeber),
with the Hamilton and Beckford crests as corner-ornaments
Cy finist ce tresplaisant liure nomme Mandeville . .*

[Lyon, vers 1485] 125 0 0

Excessively rare. The type of the book, although much larger, is very like that which was used by Topie and Heremberk in 1488.

- 458 MANDEVILLE. IOHANNES MONTEUILLA DER WYTFARENDE RITTER, sm. folio,
141 curious woodcuts; fine copy of a very rare edition, red morocco super-
extra, leather joints, gilt edges, by Belz-Niedrée

Mathis hüfuff, Strassburg, 1501 40 0 0

The German translator mentions himself at the head of the list of books; thus—
“Ich Otto vō Demeringē Thumherre zu Mez in Lothringen han dises Buch vsz latin
vnd welscher sproche in teutsch gebracht.”

The difference between the French and the German is so great as to make them seem two distinct works. Either the French is abridged in facts and amplified in verbiage from its true original form, or the German is made compendious in language and augmented in items of information. In fact the German appears to be a new compilation made on the basis of the original. Otto von Demerdingen states at the end that he executed his translation “from Latin and French” at the request of many merchants from all parts who had visited Bruges for trade purposes.

- 459 MANDEVILLE. Tractato de le piu maranegliose cose e piu notabile che si trouino i le parti del mondo (tradutto in Italiano), sm. 4to. *citron morocco gilt, gilt edges*

Bon. p. Ugonē Rugeriu āno dni. Mcccclxxviii (1488) 10 10 0

This Italian translation agrees closely with the French text described above.

The latest theory developed from a study of Sir John Mandeville's Travels, and supported by Sir Henry Yule, Mr. E. B. Nicholson, and others, is destructive of the interesting personality of the Knight of St. Alban's. Just as Raspe compiled the adventures of Münchhausen, so a certain Canon of Bruges is considered to have concocted these wonderful travels and invented the traveller. It is, however, at least probable that he met a real Englishman whose career suggested the work.

- 460 NATURE DE TOUTES CHOSES, ENSEIGNEMENT DE LA PHYSIQUE, ET LIVRE D'HYPOCRATE, sm. folio, **Manuscript on Vellum, ornamented with 151 Miniatures, richly illuminated in gold and colours, representing the Creation, Surgical Operations, numerous Plants, Preparation of Beverages, Beasts, Birds, etc. oak boards covered in stamped leather, with 10 brass bosses and clasps** About A.D. 1460 100 0 0

A highly valuable and apparently unknown work, which was compiled by some French doctor of the fifteenth century as a treatise on the conservation of health, but which passes almost all forms of scientific knowledge under review. It includes a complete Flora and Fauna, an exposition of the practical uses of plants and herbs, on the making of wines, etc. and on Physiognomy, in four parts; and ends with the Lettre d'Hippocrate à Cesar. The pictures are extremely valuable as they are actual and faithful representations done for scientific and practical purposes; not mere fancy illustrations.

I cannot trace the existence of any other MS. of this work. It may be unique. The first words of the text are—“Dieu qui par sa grant puissance tout le monde estably, qui premierement fist le ciel.”

- 461 KALENDRIER DES BERGIERS. Le grāt Kalēdrier Des bergiers nouuellemēt imprime a Lyon. Ordonne a la verite au quel sōt plusieurs augmētatiōs & corrections nouuellemēt adioustees aultrement quil nestoit par auant, smallest folio, ḡt̄h̄t̄ Itt̄r̄, with a great number of fine bold woodcuts and initials, fine clean copy, calf extra, gilt edges, VERY RARE

Lyon, 1510 16 16 0

This is the original French of the “Shepherd's Calendar,” of which so many editions were brought out by our early printers. It is in prose and verse, intermixed.

The letters I B on the title, engraved in white on a black ground, with decorative additions, must be meant to indicate the printer's name. These initials were borne in 1510 by two printers of Lyons, Jodocus Badius and Jean Bachelier.

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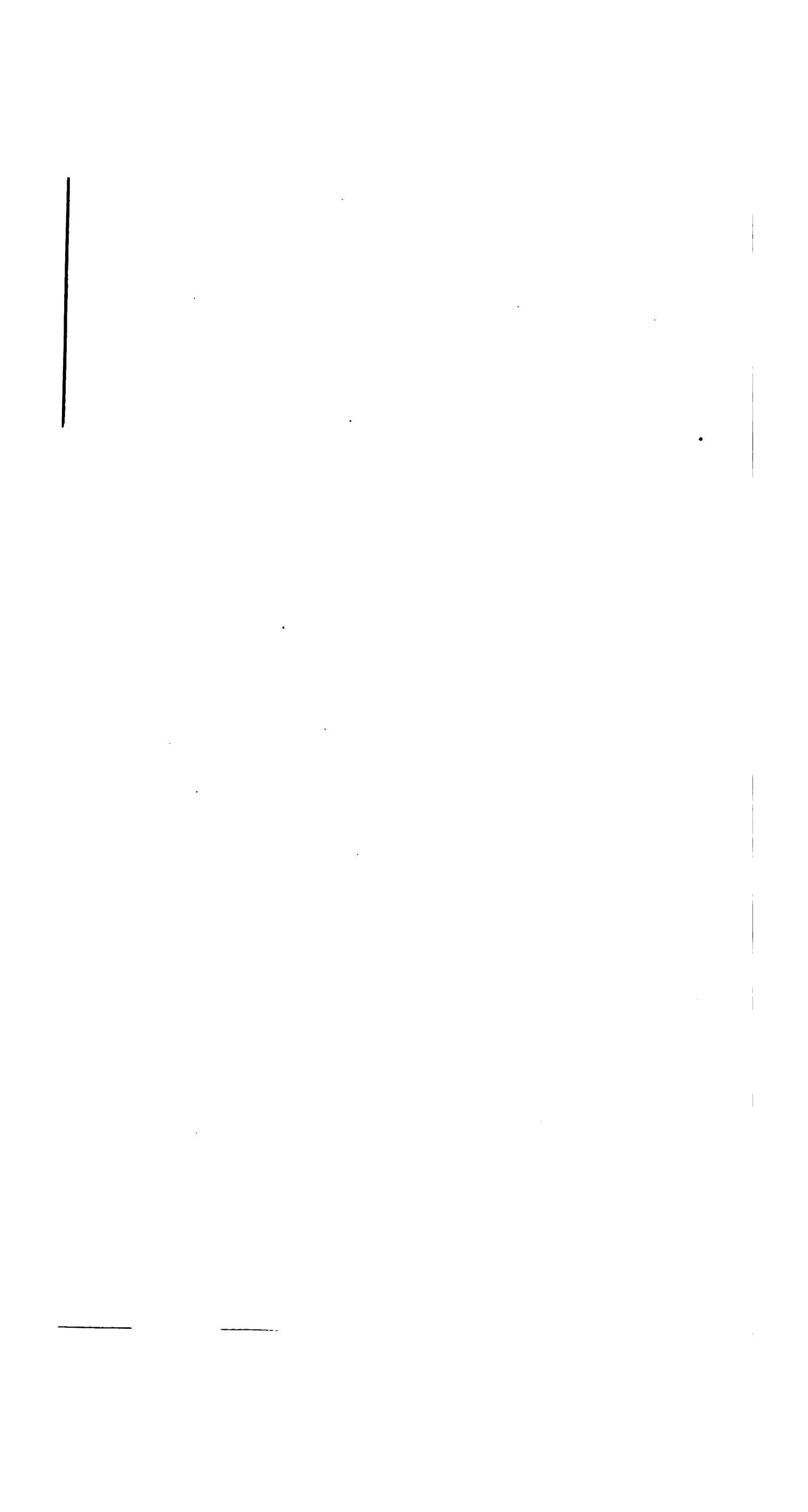
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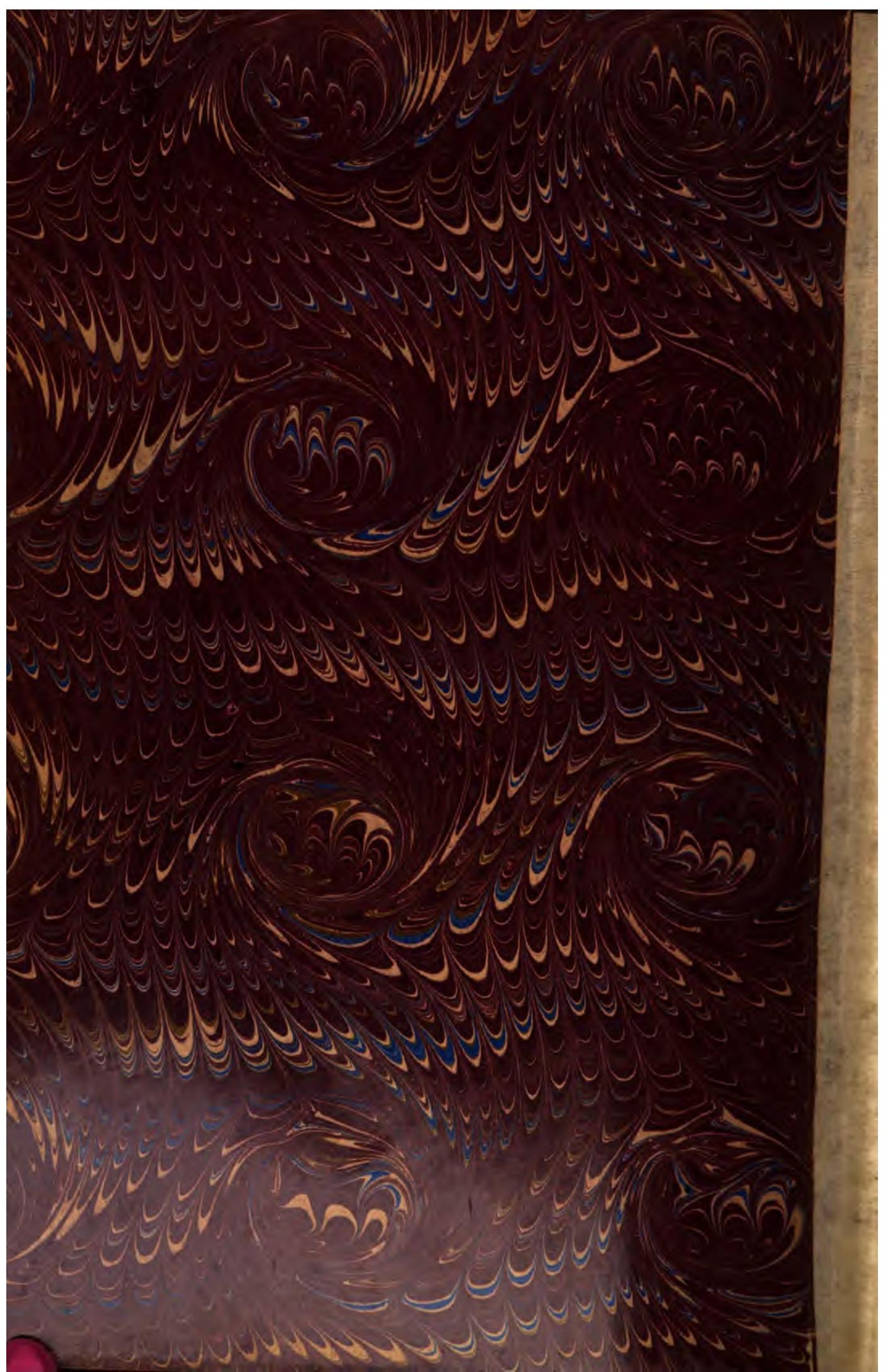
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